SICCABITUR
NUNQUAM
ÆSTU
CUM
DEFICIT
IN MOTU
IMMOTUM
QVOS IGNIS
SUNT
ALIT
LIS EST
LEVATUR
CADENDO
POST TENEBRAS LUCEM
ET TUTAMEN
DECVS
IN ARMIS
THE
ART
OF
Making
DEVISES.
Done into English
by Tho: Blovnt
Gent:
1646.
W. M sculpsit.

Engl. 18

THE ART
Of making
DEVISES:

TREATING OF

Hieroglyphicks, Symboles, Emblemes,
Ænigma's, Sentences, Parables, Reverſes
of Medalls, Armes, Blazons, Cimiers,
Cyphres and Rebus.

Firſt Written in FRENCH
BY
HENRY ESTIENNE,
Lord of *Foſſez*, Interpreter to the
French King for the Latine and
Greek Tongues:

AND
Tranſlated into Engliſh by THO: BLOUNT
of the Inner Temple, Gent.

LONDON,
Printed by *W. E.* and *J. G.* and are to be ſold by
Richard Royſton, at the Angel in *Ivie-lane*. 1646.

TO THE NOBILITIE AND GENTRY of *ENGLAND*.

THis Piece (being ſent me out of *France*, as a double rarity, both in reſpect of the ſubject and the quality of the Author) I had no ſooner read, then (taken with its ingenuity) I was moved to cloathe it in an Engliſh habit, partly out of envy, that other Nations ſhould glory to have out-knowne us in any Art, eſpecially ingenious, as is this of *Deviſes*, which being the proper badges of Gentlemen, Commanders, and perſons of Honour, may juſtly

challenge their countenance and favour, whereunto tis ſacred.

My Author affirmes himſelfe to be the firſt hath written of this ſubject in his Mother-tongue; and I might ſay the like here, were it not that I find a ſmall parcell of it in *Camdens* Remaines, under the title of *Impreſes*, which are in effect the ſame with *Deviſes*. Thence, you may gather, that the Kings of England, with the Nobility and Gentry, have for ſome hundreds of yeeres (though *Deviſes* are yet of far greater Antiquity) both eſteemed and made uſe of them: onely in former times they arrived not (as now) to that height of perfection; for they ſometimes did (as the unskilfull ſtill doe) make uſe of *Mottoes* without figures, and figures without *Mottoes*. We read that *Hen.* the 3. (as liking well of Remuneration) commanded to be written (by way of *Deviſe*) in his Chamber at Woodſtock,

Qui non dat quod amat, non accipit ille quod optat.

Edw. the 3. bore for his *Deviſe* the rayes of the Sunne ſtreaming from a cloud without any *Motto*. *Edmond* of *Langley*, Duke of York, bore

a Faulcon in a Fetter-lock, implying, that he was locked up from all hope and poſsibility of the Kingdome. *Hen.* the 5. carryed a burning *Creſſet*, ſometimes a Beacon, and for *Motto* (but not appropriate thereunto) UNE SANS PLUS, *one and no more*. *Edw.* the 4. bore the Sun, after the Battell of *Mortimers*-Croſſe, where three Sunnes were ſeene immediately conjoyning in one. *Hen.* the 7. in reſpect of the union of the two Houſes of *York* and *Lancaſter*, by his marriage, uſed the White Roſe united with the Red, ſometimes placed in the Sunne. But in the raigne of *Hen.* the 8. *Deviſes* grew more familiar, and ſomewhat more perfect, by adding *Mottoes* unto them, in imitation of the Italians and French (amongſt whom there is hardly a private Gentleman, but hath his particular *Deviſe*) For *Hen.* the 8. at the interview betweene him and King *Francis* the firſt, whereat *Charles* the fift was alſo preſent, uſed for his *Deviſe* an Engliſh Archer in a greene Coat drawing his Arrow to the head, with this *Motto*, CUI ADHÆREO, PRÆEST; when as at that time thoſe mighty Princes banding one againſt another, wrought him for their owne particular.

To the honour of Queene *Iane*, (who dyed willingly to ſave her child King *Edward*) a Phenix was repreſented in his Funerall fire with this Motto, NASCATUR ÜT ALTER. Queene *Mary* bore winged Time, drawing Truth out of a pit, with VERITAS TEMPORIS FILIA. Queene *Elizabeth* upon ſeverall occaſions uſed many Heroicall *Deviſes*, ſometimes a Sive without a Motto, (as *Camden* relates) and at other times theſe words without figure, VIDEO, TACEO, and SEMPER EADEM. King *Iames* uſed a Thiſtle and a Roſe united, and a Crown over them, with this *Motto*, HENRICUS ROSAS, REGNA JACOBUS. Pr. *Henry* (beſides that *Deviſe* which is appropriate to the Princes of Wales) made uſe of this Motto, without figure, FAS EST ALIORUM QUÆRERE REGNA. And His Majeſtie that now is, that other of CHRISTO AUSPICE REGNO. Our Prince beares (as all the Princes of Wales have done ſince the black Prince) for his *Deviſe* (which we commonly, though corruptly call the Princes Armes) a Coronet beautified with three Oſtrich feathers, and for Motto, * ICH DIEN, i. e. *I ſerve*, in the Saxon tongue, alluding to that

* *A learned Brittan is of opinion that it ſhould be* Eich dyn, *i.e.* your man, *in the Brittiſh tongue.*

that of the Apoſtle, *The heire while he is a childe, differeth nothing from a ſervant.*

The late Earle of Eſſex, when he was caſt downe with ſorrow, and yet to be employed in Armes, bore a ſable Shield without any figure, but inſcribed, PAR NULLA FIGURA DOLORI. Sir *Philip Sidney* (to trouble you with no more) denoting that he perſiſted alwayes one, depainted out the *Caſpian* Sea, ſurrounded with its ſhoares, which neither ebbeth nor floweth, and for Motto, SINE REFLUXU.

Some may object, that in regard Tiltings, Tournaments, and Maſques, (where *Deviſes* were much in requeſt) are for the preſent laid aſide, therefore *Deviſes* are of leſſe uſe.

Whereto I anſwer, that as thoſe Juſting or jeſting Wars are diſuſed, ſo have vve now an earneſt, though much to be lamented Warre, vvhich renders them more uſefull then ever, I meane for *Cornets* and *Enſignes*; And of theſe, let me alſo give you ſome examples out of the preſent times. On the Kings party, one beares for his Cornet-Deviſe Saint *Michael* killing the Dragon for the figure, and for *Motto*, QUIS UT DEUS? Another is ſo bold as to beare

beare the picture of a King Crowned and Armed, vvith his Sword drawne, and this *Motto*, MELIUS EST MORI IN BELLO, QUAM VIDERE MALA GENTIS NOSTRÆ. A third bears onely a Dye, vvith UTCUNQUE QUADRATUS. A fourth figures the beaſt called an * *Ermyne*, vvith this *Motto*, MALLEM MORI QUAM FŒDARI. A fift repreſents five hands ſnatching at a Crown, defended by an armed hand and ſword from a Cloud, vvith this *Motto*, REDDITE CÆSARI. A ſixt figures a Landskip of a pleaſant Country, vvith houſes, corne, &c. invaded by beggerly people, and for *Motto*, BARBARUS HAS SEGETES? &c.

* *The Naturaliſts ſay that this beaſt will rather chooſe to dye, then defile her ſurre.*

On the Parliaments party vve find one bearing in his Cornet, the Sun breaking through a Cloud, with EXURGAT ET DISSIPABUNTUR. Another repreſents a Deaths-head, and a Lawrell-Crown, vvith MORS VEL VICTORIA. A third figures an armed man, preſenting a ſword to a Biſhops breaſt, with VISNE EPISCOPARE? the Biſhop anſwering, NOLO, NOLO, NOLO. A fourth ſayes onely (without any figure) TANDEM BONA CAUSA TRIUMPHAT. A fift repreſents the Sunne, diſsipating a cloudy

dy

dy ſtorme, with POST NUBILA PHOEBUS. A ſixt, figures an armed man, hewing off the corners of an Univerſity Cap with his ſword, and this *Motto*, MUTO QUADRATA ROTUNDIS, &c.

Now though theſe *Deviſes* for the moſt part argue wit in the Compoſers, yet many of them are either imperfect or defective, which may be attributed to the want of the preſcribed rules of this Art, which this Treatiſe doth afford you, together with a *Synopſis* or ſhort view of *Hieroglyphicks*, *Emblemes*, *Reverſes* of *Medalls*, and all other inventions of vvit, vvhich any vvayes relate thereunto. I might alſo ſhew you here how many ſeveral waies *Deviſes* are uſeful (eſpecially for Seals, being drawn from ſome eſſentiall part of the bearers Armes) but that I hold it not fit to foreſtall the Reader in a Preface. I am onely to beg pardon for my leſſe poliſht ſtyle, (which I ſhal the rather hope to obtain, ſince things of this nature require a plain delivery, rather thē elegancy or affected phraſe) not doubting but that the diſcovery of this Art will yeeld ſo great contentment to you, whoſe wits are elevate as farre above the vul-

gar, as are your rankes and qualities, that in ſome Academicall Seſſion, you will decree the Author to be your Preſident, the Art your Exerciſe.

Ex Ædib. Interioris
Templi 27. Mart. 1646. *T. B.*

THE AUTHORS PREFACE.

RUſcelli (*an Italian Author*) *ſaith, that it belongeth onely to the moſt excellent wits and beſt refined Iudgments to undertake the making of* Deviſes, *and that it is a quality which hath been ſought and deſired by many, but very few have been able to put it in execution.* Paulus Jovius (*one of the choiceſt wits of his time, and the firſt that enriched us with this Art*) *confeſſeth ingenuouſly, that of himſelfe he could never make any one whereof he could be entirely ſatisfyed.* Johannes Andreas Palazzi *inferrs from thence, that if it be a difficult matter to frame a* Deviſe, *compleated with all its properties, That* à Fortiori *it is a hard thing to preſcribe precepts, and ſcore out the way to attaine to that perfection. As for my ſelfe I confeſſe freely, that being moved unto and inſtructed by my late Vncle* Robert Eſtienne *in making* Deviſes, *eight and twenty yeares agoe, I made a greater quantity then and found it a leſſe labor, then now, that I know the excellency and*

ſubtility of the Art; wherein verily I have taken ſo great delight, that the exerciſe of Arms, could never divert me from ſo noble an employment, which hath alwaies been to me a well-pleaſing recreation amidſt the fatigues of War. And as I endeavoured (as neer as poſſible) to attaine to the perfection of this Art, I applied my ſelfe (with equall care) to read the Greek, Latine, Italian, *and* French *Authors, who have treated of* Hieroglyphicks, Symboles, Emblemes, Ænigmaes, Armories, Cimiers, Blazons, Reverſes *of* Medalls, Deviſes, *and ſuch like inventions of Wit, which have ſome relation to each other, I diſtinguiſhed them the one from the other, for my own particular uſe, and collected thence all that ſeemed moſt notable unto me. At length being ſollicited by my friends (who had a great opinion of my ability for theſe Eſſaies,) I have adventured to publiſh this little Tractate, devoid of all graces and embelliſhments, contenting my ſelfe onely to diſcover to others the light which I could receive from famous Authors; To the end that thoſe who have leſſe experience herein then my ſelfe, may reap ſome profit thence. And that I may excite ſome better* Genius *(wherewith this age is much more enriched then the precedent) to improve my deſign and ſupply my defects; From ſuch I hope happily to gaine ſome favour (though otherwiſe my labours ſucceed not, according to my aime)*

ſince

ſince I am the firſt that hath treated of this ſubject in our mother tongue. In a word, there's no beginning, but is difficult, nor is there any Peſant (though never ſo ſimple) that merits not ſome kind of recompence; in having been a guide and ſhewed the way to a great number of Captaines, who following it, have atcheived their noble deſignes.

I am then reſolved to entreat of Hieroglyphicks, Symboles, *and* reverſes of Medalls, *of the Ancients (and of thoſe but ſummarily, becauſe many have already beaten the ſame Tract) ſince moſt Writers draw the origin of them from our* Deviſes; *Nor will I loſe the opportunity to ſay ſomething of* Ænigma's, Emblemes, Gryphes, *and* Parables, *As alſo of* Armes, Cimiers, Blazons, Cyphers, *and* Rebus, *which the un-knowing confound with* Deviſes, *according to the neceſſity of the diſcourſe, which ſhall oblige us to unfold their differences. We ſhall obſerve the definition and Etimologie of* Deviſes, *their origin and antiquity, their utility and finall end. We ſhall (to render them perfect) recite the rules of their bodies, which ſome call figures, and of their* Mottoes *which are termed Soules and words, with the relation they have each to other, the places from whence they ought to be drawne, and generally all that is to be obſerved in bringing a* Deviſe *to perfection; yet without undertaking to*

eſtabliſh ſuch inviolable Rules, either by my owne particular opinion, or in the name of the Italians, but that I will ſubmit my Iudgment to the more learned in this Art. *Nor will it be held reaſonable that we altogether ſubject our ſelves to the* Italian *Laws in this occurrence of ſo ſmall concernment, ſince in all things elſe they are accuſtomed to receive Law from our Armes.*

Henry Eſtienne
S^r des Foſſez.

A PARIS,
Achevé d'imprimer pour la premiere fois
le 10. Mars, 1645.

To my Noble Friend,
Mr THOMAS BLOUNT,
upon his Tranſlation.

HOw could I ſtyle, or thinke my ſelfe a Friend
To thee or Learning, ſhould I not commend
This curious Piece of thine? So full of wit
As not to praiſe it, ſhews a want of it.
Well may I terme it thine, ſo many things
Added by thee, with rare Embeleſhings.
The ſubject lauds it ſelfe: the heavenly ſpheare
The Elements, and works of Nature beare
The matter of this Art; from whence to draw
The life-conferring forme thou giv'ſt the Law.
What *Enſigne*, *Armes*, or *Action* that aſpires,
But, to compleat it, an *Impréſe* requires?
What generous Soule will in a noble way
His Miſtreſſe Court, and not his wit diſplay
In ſome *Deviſe*? Let thoſe who have but ſoule
Enough to eate and drinke this work controule:
Wits will applaud it, and the moſt refin'd
Diſcloſe moſt Entertainments for the Minde.

J. W. Ar.

The Names of the Greek, Latine, Italian, and French Authors cited in this Treatiſe.

Aulus Gellius.
Alexander.
Alciat.
Athenæus.
Ariſtotle.
Alexandro Farra.
Antipater.
Arvigio.
Academico Renovato.
Bible.
Budæus.
Bargagli.
Bartholomy Taëgio.
Cauſſinus.
Cicero.
Clearchus.
Clemens Alexandrinus.
Charles Eſtiennes hiſtory of *Lorraine.*
Diomedes.
Donatus.
Demetrius Phalerius.
Du Belly.
Æſchylus.
Euſebius.
Epictetus.
Fabius.
Fraſtaglato Intronato.
Gabriel Simeoni.
Hannibal Caro.
Herodotus.
Hipparchus.
Horace.
Iohannes Bodinus.
Iaques Torelly Fano.
Iohannes Andreas Palazzi.
Lucan.
Ludovico Dominici.
Moſcopulus.
Olaus Magnus.
Origen.
Orus Apollo.
Ovid.
Paulus Iovius.
Philo the Jew.
Pythagoras.
Pierius.
Porphirius.
Pindarus.
Pauſanias.
Petrarch.
Plutarch.
P. Critus.
Ruffinus Aquilienſis.
Ruſcelli.
Stacius.
Salmazius.
Scipione Ammirato.
Tipotius.
Virgil.
Valla.
Valerius Probus.

THE

THE ART
Of making
DEVISES:

TREATING OF

Hieroglyphicks, Symboles, Emblemes, Ænigma's, Sentences, Parables, Reverſes of Medalls, Armes, Blazons, Cimiers, Cyphres and Rebus.

CHAP. I.
Of Hieroglyphicks.

THere is no doubt, but that after the Hebrewes, the Egyptians were the firſt that did moſt preciſely addict themſelves to all manner of Sciences; nor did they profeſſe any one, which they eſteemed more commendable, then that of *Hieroglyphicks*, which held the firſt rank among their ſecret Diſciplines, whereof *Moſes* had without doubt a perfect *Idea*, as the holy Scriptures teſtifie: From whence we gather, that he was abſolutely perfect in all the learning of the Egyptians.

Philo the Jew confirmes this more clearly in the life of *Moſes* which he hath written; where it is obſerved, that *Moſes* had learned from the Doctors of Egypt, *Arithmetick*, *Geometry*, and *Muſique*, as well practick as Theorick, together with this hidden Philoſophie, expreſſed by Characters, which they term *Hieroglyphicks*, that is to ſay, ſome marks and figures of living creatures, which they adored as Gods: Whence we prove the Antiquity of this Science, which had *Moſes* for her moſt renowned Diſciple.

And *Pythagoras* (whoſe Maſter in this Science was *Æthopheus* of *Heliopolis*) transferred it into Greece, where he enrich'd it with many Symboles that beare his name.

Nevertheleſſe it is not probable, that the Egyptians were abſolutely the firſt Authors of this Learning, ſince **Alexander* (in the Hiſtorie of the Jewes which he compiled) ſaith, that *Abraham* lived ſome certaine time in the City of *Heliopolis* with the Egyptian Prieſts, to whom he taught *Aſtrologie*, which he gloried to have received by Tradition from *Enoch*. And truly, the Principles of other Sciences could not be infuſed by *Abraham* into the minds of Poſterity, without theſe kinds of Symboles and *Ænigma's*, which ſerve as a Rind or Bark to conſerve all the myſteries of our Anceſtors wiſdome.

* *Euſebius* makes mention of this Author.

Beſides, God framing this world with ſuch varieties of living creatures, ſet before the eyes of our firſt Parents ſome draughts and reſemblances, whence men might perceive, as through the traverſe of a Cloud, the inſupportable rayes of his Divine Majeſty. Therefore *Epictetus* to good purpoſe hath noted, that men have within their ſoules τὰ Θεῖα σύμβολα, ſome Symboles and marks of his Divinity, which God imprints in us by the Species of all thoſe objects which he ſets before our eyes. 'Twas for the ſame reaſon that ſo many objects which preſented themſelves to the view of *Adam*, *Enoch*, *Moſes*, and the other Patriarchs, were as ſo many Characters illuminated by the Divine ſplendour, by means whereof the Eternall Wiſdome did configne his name into the heart of man. And I am the rather of this opinion, becauſe I ſee, that all thoſe, who (moved by the ſame ſpirit) have treated of the myſteries of our Religion, have ſhrowded them under the veiles of Figures and Symboles; we ſee nothing more frequent in the one and the other Teſtament. And truly the Hebrewes did ſo eſteeme this way of ſpeaking and writing by Characters, that all their

diſcourſes

diſcourſes which were ſubtile and ingenious, and had in them much grace and acuteneſſe, they called MASCHAL, which word is properly underſtood of Parables and Similitudes.

But that which begot credulity that the Egyptians were the firſt inventors of this Science, was the great eſteeme they had of it, and the multitude of Figures which are engraven by them in all Monuments of Antiquity.

Philo the Jew ſaith, That the Science of the Egyptians is twofold; The one vulgar, plaine and expoſed to all the world, to wit, *Geometry*, *Aſtrologie*, *Arithmeticke*, and *Muſique*: The other obſtruſe and ſacred, called *Hieroglyphicks*, which by the meanes of ſome *Symboles* and *Enigma's*, did containe the grave and ſerious myſteries as well of the faculty of Theologie as of Phiſiologie and Policy: And this was onely common amongſt the moſt learned Prieſts. Therefore *Origen* calleth this Science of Symboles, ἱερὰ γράμματα, *holy letters.*

Moreover, the Egyptians were wont to ſay, that there was a certaine divine power that preſided in the ſcience of Hieroglyphicks, and illuminated the underſtandings of thoſe who ſtudyed it, by expelling thoſe ſhades of darkneſſe occurring in the Meanders and ambiguities of ſo great diverſity of things, to conduct them to a perfect and true knowledge of their Characters.

The places whereon they inciſed theſe Figures, to conſerve their memory, were their laborious Obeliſques, the well-wrought Frontiſpieces of their Temples, and the huge bulk of their Pyramides, whereof *Lucan* makes mention in theſe Verſes:

Nondum flumineos Memphis contexere libros
Noverat, in ſaxis tantum volucreſq; feraq;
Sculptaq; ſervabant magicas animalia linguas.

Nor yet knew *Memphis* (now grand *Cairo* nam'd)
With fluid Inke to write what they'd have fam'd:
Birds, Beaſts of ſtone, engraven ſhapes they us'd,
As ſignes, and bookes, of what they deeply mus'd.

Ammianus Marcellinus makes ample mention of the Figures engraven upon thoſe Pyramides, and ſaith, that they did not make uſe of Letters, as we doe, but that one onely Letter did ſometimes ſignifie a word, and one ſole word a ſentence, and did alſo expreſſe their minds by certain Characters; As by the Bee making Honey,

they meant a King that ought to obſerve moderation and clemencie amid the rigour of his Lawes: and ſo of other Examples, which I omit, to avoid prolixity.

Nor did the Egyptians onely make uſe of theſe Hieroglyphicks, for that Science did extend to other Nations, even to the Septentrionalis, as *Olaus Magnus* witneſſes. We have the example of *Idanthura*, King of the Scythians, in *Clemens Alexandrinus*, who threatning Warre againſt *Darius*, inſtead of a Letter, ſent him a Mouſe, a Frog, a Bird, a Dart, and a Plough, giving him to underſtand, that he would conſtraine him to deliver up his Empire to him: By the Mouſe meaning the Houſes; by the Frog, the Waters; by the Bird, the Ayre; by the Dart, the Armes; and by the Plough, the Soyle.

Others expound it thus: That if they did not fly like Birds, or hide themſelves like Mice in the ground, or like Frogs in the water, that they ſhould not avoid the power of his Armes, denoted by the Dart.

The Symbole, Ænigma, Embleme, Fable and Parable depend upon, and have affinity with this Science, yet they differ in ſome reſpects.

Chap. II.

Of Symboles.

THis word *Symbole* hath a large extent, according to the number of its ſignifications: for being derived ἀπὸ τὸ συμβάλλομαι ἢ συμβάλλω, this word *Symbolum* muſt of neceſſity have many Interpretations, which the Grammarians as well Greeks as Latines have noted: For ſometimes it ſignifieth that which any one brings for his part by way of contribution to a Feaſt, otherwhiles it is taken for the Feaſt it ſelfe: ſometimes for a Scale for Letters, and ſometimes it ſignifieth the order, watch-word, or field-word, given to Captaines and Souldiers, and divers other things, which draw their origin from thence. Beſides, it importeth a kind of preſage or token of ſome future event; ſuch as deſire to know more of it may conſult *Moſcopulus*. But that which is for our purpoſe above all this, it alſo ſignifies the Armes of a Towne, or the Medal of a Prince. And as the Greeks made uſe of Symboles for their Cities and Lawes, ſo alſo for intricate ſentences and myſticall

ſticall matters. Therefore *Ruffinus Aquilienſis* ſaith, that for this reaſon, the Apoſtles publiſhed their Symbole, by which they declared thir beleefe concerning Religion. Even ſo the Pythagoreans in a myſticall and abſtruſe ſenſe, did by Symboles briefly demonſtrate that which they would have to be obſerved. In a word, the property of Symboles is to be concealed and enveloped in Labyrinths of obſcure ſentences, which hath been ſo much obſerved by *Pythagoras*, that thereby we know thoſe which are his.

Moreover, *Demetrius Phalerius* doth note one thing in Symboles worthy obſervation, That a great ſenſe ought to be compriſed under the gravity and brevity of Symboles, whereof he gives an example, when we ſay, that the * *Cigales ſing upon the ground*, as much as to ſay, the trees are felled. Therefore brevity mixt with a certaine gravity, comprehending many things under one and the ſame ſignification, is the property of a Symbole.

* *Cigales* are a kind of thick, broad-headed and mouthleſſe flyes, which ordinarily ſit on trees, and ſing (after their ſcreaking faſhion) both day and night; living onely of the dew of heaven, which they draw into them by certaine tongue-like prickles, placed on their breaſts

There are ſome Symboles which are of the nature of Proverbs, and *Pythagoras* himſelfe made uſe of them, as when he ſaith, *Ex omni ligno non fit Mercurius*, giving to underſtand, That all wits are not capable of Learning.

It is alſo to be noted, that they are of three kinds, Morall, Naturall, and Theologicall. And that which is propoſed to us in theſe Symboles, by meanes of the Corporeall ſenſes, doth penetrate our underſtanding.

The learned *Cauſſinus* (from whom I have borrowed the moſt of that which I have ſpoken concerning Hieroglyphicks) ſaith in a Book he compiled thereof, That Symboles (in the ſignification we treat of) are no other, then the ſignes of ſome intricate thing: or (as *Budæus* would have it) they are but ſimilitudes and reſemblances of things naturall.

Hereunto I will adde, That the Ancients themſelves made uſe of Symboles inſtead of Epitaphs, upon the tombes of the dead, without any other Inſcription, as it is to be ſeene in one of *Antipaters* Epigrammes of a woman, on whoſe Urne were engraven a Bridle, a Head-ſtall, and a Cock; The Cock ſignified Vigilance; the Bridle, that ſhe was the Moderatrix of the houſe; and the Head-ſtall, that ſhe was very retentive in words. There is another example hereof in the learned *Salmazius* his Exercitations upon *Pliny*.

Chap. III.

Of the Ænigma.

Æ*Nigma* is a Greek word, which ſignifieth an obſcure and intricate ſpeech or ſentence, ſo that in holy Scripture it is often taken for a myſticall and abſtruſe matter, and Philoſophers themſelves, with other famous Authors, have attributed the name of *Symbole* to *Ænigma's*. *Gellius* ſaith, that *Ænigma's* are alſo called *Gryphes*, from the name of a certain Net, for aſmuch as at Banquets (where *Ænigma's* are much in requeſt) the underſtandings of the Feaſters are caught (as it were in nets) by obſcure queſtions. Amongſt the Greeks they alſo took their denomination from Cups and Goblets, for that they are uſed amongſt ſuch inſtruments. But let us leave this Diſcourſe to Grammarians, as alſo the difference between *Gryphe* and *Enigma*, to come to the definition.

The *Ænigma* (according to *Diomedes* and *Donatus*) is an obſcure ſentence, expreſſed by an occult ſimilitude of things, or it is a ſpeech hard to be underſtood in reſpect of the obſcurity of the Allegory: And for this reaſon *Fabius* hath written, that the *Ænigma* was called a very obſcure Allegory ἀπὸ τὸ αἰνίζω τὸ αἰνίσσω, which ſignifies to ſpeak obſcurely and ambiguouſly.

The *Gryphe* (according to *Clearchus*) is a ſportive queſtion, which exacts an information of the matter, contained in the ſentence propoſed, be it for honour or reprehenſion. *Cicero* doth not approve the uſe of it in Orations, becauſe obſcurity therein is a great defect: But it may very well be uſed at merryments and in Princes Courts, for as much as ſuch queſtions doe whet mens wits, and hold them in ſuſpence, to the great contentment of the hearers. Now of *Ænigma's*, ſome are obſcure in words only, ſome in their ſenſe and meaning, and others both in the one and other. Theſe are commonly derived from Similitude, Diſſimilitude, Contrariety, Accidents, Hiſtory, Equivocall termes, and other figures of Rhetorick, according to the variety of Languages. *Clearchus* and *Atheneus* (whoſe opinions *Aulus Gellius* followeth) doe allow of them in ſerious matters, and in other ſubjects of Philoſophie. In times paſt rewards were aſſigned to thoſe that could explicate *Ænigma's*, when contrarywiſe, thoſe that were Non-plus'd by them, were condemned in a certaine Fine.

Chap.

Chap. IV.

Of Emblemes.

THough an Embleme hath ſome affinity with the *Ænigma*, it differs not withſtanding in this, that drawing (as it were) the Curtaine from before the *Ænigma*, it declares the matter more plainly: For the Embleme is properly a ſweet and morall Symbole, which conſiſts of picture and words, by which ſome weighty ſentence is declared. See an Example.

Emblemes are reduced unto three principall kinds, *viz.* of Manners, of Nature, of Hiſtory or Fable. The chiefe aime of the Embleme is, to inſtruct us, by ſubjecting the figure to our view, and

and the ſenſe to our underſtanding: therefore they muſt be ſomething covert, ſubtile, pleaſant and ſignificative. So that, if the pictures of it be too common, it ought to have a myſticall ſenſe; if they be ſomething obſcure, they muſt more clearly informe us by the words, provided they be analogick and correſpondent. Thus much for the *Ænigma* may ſuffice, ſince *Alciat*, and many other Authors have entreated thereof more at large.

Chap. V.

Of Parables and Apologues.

THe Parable is a ſimilitude taken from the forme to the forme, according to *Ariſtotle*: that is to ſay, a Compariſon in one or many affections of things, otherwiſe much unlike. Thoſe Grammarians are miſtaken, that affirme, that a Parable cannot be taken but from things feigned, for it may be drawne from any Hiſtory, as well Naturall as Morall, and ſometimes from Fables, but in ſuch caſe Parables are properly called *Apologues*, ſuch are thoſe of *Æſop*.

There are two kinds of Parables, the one vulgar, which comprehends the common and triviall ſimilitudes; the other ſacred, which is drawne from a more holy and myſticall doctrine.

I have ſpoken of all theſe things in the firſt place, to the end, that viewing the definition and natures of them, we be not henceforth troubled to diſcerne them from *Deviſes*, whereof we are about to commence our Diſcourſe.

Chap. VI.

Of the Etimologie and Definition of Deviſes.

IN this point, Scarcity reſtraines me on the one ſide, and Superfluity diſtracts me on the other. I find not any man that ſhews me the Etimologie of this word, *Deviſe*: And in its definition the Italians have ſo many different opinions, that it is a hard matter to diſcover which of them is the beſt.

Thoſe that have written of *Deviſes* in Latine, as *Tipotius*, (who hath

hath made an ample collection of them) calls it *Hierographie*; becauſe (ſaith he) it is a more ſacred ſignification of the thing, or of the perſon, which is not onely expreſſed, but alſo impreſſed with Characters and Letters. He calls it ſacred, not onely becauſe the invention in it ſelfe is ſacred, if you attribute it to the Egyptians; or for that almoſt every thing was by the Pagans eſteemed holy, and to be honoured with Divine Worſhip; But alſo, becauſe that after the manner of myſteries, it conceales more then it diſcovers.

He obſerves, that the Characters were painted, carved, or engraven, and the Letters written, either to forme ſillables, words, or ſentences; Therefore that Author divides *Hierography* into Hieroglyphick and Symbole: whereof the firſt is taken for the picture, as the other for the inſcription.

The Italians call a *Deviſe* an *Impreſe*, deriving it from the verbe *Imprendere*, which ſignifies, to undertake; becauſe the ancient Knights did beare upon their Sheilds a *Deviſe*, diſcovering the deſigne of their enterprize, which is called in Italian *Impreſe*, and that doth alſo ſignifie a gallant and heroicke action. *Palazzi* confounds this word *Deviſe* (which he ſo cals in Italian) with that of *Liurée*, but wee take it not according to that ſignification: For *Liurées* are Badges, Liveries, or Cognizances, and a *Deviſe* is nothing elſe with us, but the Impreſe of the Italians, and in that ſence *Gabriel Simeoni* takes it. Therefore I am of opinion, that the *Deviſe*, having the ſame end and ſcope, ought alſo to have the ſame originall; And it is very probable, that this French word is taken from *Architecture*: For when a Maſter Maſon, or Architect, undertakes a building, he layes the Plat-forme and Deviſe of it, to make the agreement; inſomuch, as from this word *Deviſe* (which is the diſcourſe made upon the Structure of the whole edifice) comes the term of *deviſing a work*, or *deviſing a building*; that is to ſay, to lay the plot or deſign of it, and from thence, without doubt, cometh this word *Deviſe*, which is, as an Image of our inclinations or affections. Beſides, we have a more particular definition of it, in this French word *Deviſer*; whereof *Du Belley* makes uſe, when he ſaith *Deviſer quelqu'vn*, inſtead of deſcribing or diſplaying peoples manners: And truly, a man cannot better depaint the humour or paſſion of any perſon, then by making his *Deviſe*. It is by it (as *Palazzi* ſaith) that we repreſent and diſcover humane paſſions, hopes, feares, doubts, diſdaine, anger, pleaſure, joy, ſad-

neſſe, care, hatred, friendſhip, love, deſires, and all other motions of the ſoule. This I take to be the true Etimologie of the word, which relates more to the purpoſe, and hath a more proper ſignification then the *Impreſe* of the Italians, ſince they doe not only expreſſe generous deſignes by their *Impreſes* (as *Bargagly* ſaith) but alſo all kinds of fancies, and other affections, which nevertheleſſe the verb *Imprendere* doth not include in the Italian ſignification.

As for the definition of a *Deviſe* (according to the Tract which *Ammirato* hath compiled on this ſubject, and entituled, *Il Rota*) the true *Deviſe* is that which beareth the picture of ſome living creature, Plant, Root, Sun, Moon, Starres, or of any other corporeal ſubject, with ſome words, ſentence, or proverb, which ſerve as it were for its ſoule. Moreover, this Author adds, that a Deviſe is no other thing, then an expreſſion of our mind, or a declaration of our thoughts, veyled nevertheleſſe under a knotty conceit of words and figures: ſo that being too obſcure, and therefore unintelligible, it rather merits the name of an *Ænigma*, then that of a *Deviſe*: He ſaith further, that as ſome define Poetry to be a Philoſophy of Philoſophers: that is to ſay, a delightful meditation of the learned: ſo we may call a Deviſe the Philoſophie of Cavaliers.

But *Bargagli* (who is one of the laſt Authors that hath ſeriouſly handled this Art) checks this definition of *Ammirato*, and proves it inſufficient, and not particular enough for a *Deviſe*; for that the Embleme and Reverſe of Medals may be comprized in it: Therefore he defines it thus particularly; ſaying, *That a Deviſe is an amaſsing or connexion of figures and words, ſo ſtrictly united together, that being conſidered apart, they cannot explicate themſelves diſtinctly the one without the other.*

But to give you a definition, which may be eſſentiall, and more appoſite for the *Deviſe*, it is needfull to know the ſubſtance, true forme and propriety of it: Let us therefore ſearch out theſe three parts of the Deviſe in other Authors.

The ſecret Academicks of *Breſſe* hold that a *Deviſe* is a myſticall medley of picture and words, repreſenting in a narrow roome to all thoſe, whoſe fancies are not altogether blunted with want of knowledge, ſome ſecret meaning, in favour of one or more perſons.

Contile is of opinion, that a *Deviſe* is a thing compounded of figures and words, which diſcover ſome gallant and heroick deſign:

And

And (to explain himſelf) ſaith, that the term of *Compoſition* holds the place of a *Genus* & *Predicament* in this definition; That that reſemblance or relation which diſcovers the Authors intention is to be found in the figure, That the words repreſent a ſhort diſcourſe in ſome ſort obſcure, the ſence whereof relates to the particular quality of the figure, whereto it ſerves in liew of a ſoule: And that the heroick deſign holds the rank of *Difference*, being here, as the form that ſpecifies the true propriety of the *Deviſe*.

Bargagli doth not altogether approve of this definition, having obſerved, that an eſſentiall part of the *Deviſe* is therein wanting, which is the *Compariſon*, and upon the word *Similitude* (he ſaith) that Author doth not ſufficiently explicate himſelf; beſides that, *Deviſes* are not alwayes framed for noble and magnanimous Deſignes, but indifferently to repreſent any paſſion of the mind.

And according to *Palazzi*, a *Deviſe* is a means to expreſſe ſome one of our more particular conceptions, by the Pourtraict of ſome thing, which of it ſelfe hath ſome relation to our fancy, and by the uſe of ſome words, which are proper to the ſubject. This Author unfolds alſo the parts of this *Definition*, putting for the *Genus*, that a *Deviſe is a meanes to expreſſe ſome Conceptions*, and for the *Difference*, he addes, that *the conceit of our fancie is expreſſed by the Figure*, and that this *Figure is neceſſarily accompanied with a conciſe Motto*. By the terme *of our fancie*, he ſhewes that 'tis in this, that a *Deviſe* differs from an *Embleme*, which is put for a general precept, and not for any one particular perſon. *By the figure of one thing and not of divers*, for that one onely thing ſufficeth to make a perfect *Deviſe*, though we may make uſe of two or three; ſo that this number, ought never to be exceeded: nevertheleſſe, we may ſay that by thoſe two or three, one onely thing is repreſented. He addes thereto, this terme (*of it ſelfe*) to the end, that all helpe of colours (which we uſe in Blazons) may be excluded. He addes further, that *it hath ſome relation*; that is to ſay, it is not to be uſed without reaſon; to the end, that Cyphers in particuler be rejected, whereof the figures ſerve to no other end then to repreſent the names of the perſons for whom they are made. And laſtly he ſaith, that *the Figure muſt be accompanied with a Motto*, to ſhew the difference between a *Deviſe*, and other repreſentations, where words are not requiſite, as in *Deviſes*, where the Motto is an eſſentiall part, giving the forme, and as it were the ſoule to the body. The *Commentator*

upon *Paulus Iovius* ſaith, *That a Deviſe is a proper Badge of any one, taken to ſerve as an ornament or declaration of ſome thing, which he hath done, is to do, or is ſtill in doing.* But this (according to *Bargagli* is proper to the Reverſe of *Medals*, where matters of Fact are repreſented. But amongſt all the definitions, that of *Bargagly* is the moſt exact, where he ſaith, That a *Deviſe is no other thing, but a particular and rare conceipt of wit, which is made by means of a ſimilitude or compariſon, having for that purpoſe the figure of ſomething either naturall (ſo it be not humane) or artificiall, accompanied of neceſſity with acute, ſubtile, and conciſe words.*

The firſt part of this definition is taken for the *Genus*: For as much as we may expreſſe thoſe conceptions by other meanes, by geſtures or actions, words, characters, and letters. Therefore he immediatly ſaith, that *'tis by way of Compariſon*, and therein is the principall and eſſentiall difference of the *definition*; ſince he doth not allow that to be called a *Deviſe*, which hath no ſimilitude or compariſon, *with the figure of ſome naturall or artificiall thing.* Theſe termes give us better to underſtand the difference of the *definition*, in explaining the way of the compariſon, which is drawn from the nature or propriety of the thing figured; from whence, (as from their proper place) ſimilitudes may be drawn, fit for our purpoſe. Nevertheleſſe, he doth not allow us to make uſe of the humane figure therein: But addes further, *that the figure muſt be accompanied with a conciſe and ſubtile Motto*; to the end, we may diſtinguiſh a perfect *Deviſe*, from that which hath no words (and which for that reaſon merits not that name;) as alſo to diſtinguiſh it from Emblemes, Reverſes of Medalls, and ſuch like inventions.

This laſt definition ſeemeth to me the moſt exact and rigorous of all: For to ſay the truth, to ſet forth or defend a perfect Deviſe, it ought to have all thoſe conditions, according to the generall opinion of the moſt learned Authors, And *Paulus Iovius* (though hee hath not alwayes been ſo exact an obſerver of that Law, which in Deviſes prohibits the uſe of any figure of humane body) is ſurely as well excuſable therein, as thoſe Authors, who to good purpoſe, and gracefully have made uſe of the Images of ſome falſe Divinities: And as for the compariſon, I am cleer of opinion, that in it conſiſts the greateſt ſlight and ſubtilty of this Art; Not but that very handſome *Deviſes* may be compoſed by other means: but they cannot be perfect in all points, unleſſe they be formed upon ſome compariſon.

As

As for the Connexion of the words with the body of the *Deviſe*, I am of his opinion, that there is no invention that merits the title of *Deviſe*, if it be deprived of a Motto.

Chap. VII.

Of the Excellencie and Vtility of Deviſes.

ONe of the advantages which raiſes us above all other living Creatures, is the principle and faculty which enables us to communicate and underſtand each others will. *Hoc enim uno præſtamus vel maximè feris quod colloquimur inter nos, & quod exprimere dicendo ſenſa poſſumus*, ſaith *Cicero*: But amongſt all externall wayes of expreſſing our conceptions, be it by word, ſentence, or geſture; there is one which we call *Deviſe*, by meanes whereof the moſt pregnant wits diſcover to their like, all the motions of their ſoule; their hopes, feares, doubts, diſdaines, affrights, anger, pleaſure and joyes, anguiſhes and ſorrowes, hatred and love, deſires and other heart-poſſeſſing paſſions. And by how much this way of expreſſion is leſſe uſuall with the common people, by ſo much is it the more excellent: For it is cleane another thing to expreſſe our conceptions by a ſoule and a body, or (if you will) by figures and words, then to manifeſt them by way of Diſcourſe. *Bargagli* ſaith with good reaſon, That a *Deviſe* is nothing elſe, but a rare and particular way of expreſſing ones ſelf; the moſt compendious, moſt noble, moſt pleaſing, and moſt efficacious of all other that humane wit can invent. It is indeed moſt compendious, ſince by two or three words it ſurpaſſeth that which is contained in the greateſt Volumes. And as a ſmall beame of the Sun is able to illuminate and repleniſh a Cavern (be it never ſo vaſt) with the rayes of its ſplendor: So a *Deviſe* enlightens our whole underſtanding, & by diſpelling the darkneſſe of Errour, fills it with a true Piety, and ſolid Vertue. It is in theſe Deviſes as in a Mirrour, where without large Tomes of Philoſophy and Hiſtory, we may in a ſhort tract of time, and with much eaſe, plainly behold and imprint in our minds, all the rules both of Morall and Civill life; tending alſo much to the benefit of Hiſtory, by reviving the memory of ſuch men, who have

rendred themſelves illuſtrious in all ſorts of conditions, and in the practice of all kinds of Vertue.

It is the moſt noble way, ſince the perſons, for whom *Deviſes* ought lawfully to bee compoſed, ought to be of a very eminent quality, or of an extraordinary vertue; ſuch as all Soveraignes or Miniſters of State, Emperours, Kings, Princes, Generals of Armies, Perſons of Honour, and the moſt renowned Profeſſours of Arts and Sciences. And to ſay truth, Princes and their chiefe Miniſters are the perſons that doe moſt earneſtly deſire them, as if thoſe noble minded Soules (created by God to command and rule) had received from him a particular inclination to whatſoever is Divine, or Auguſt, as well on earth, as in the minds of men. There are alſo ſome Princes, that have addicted themſelves to the invention of *Deviſes*; of which there is no ſmall number amongſt the Italians. And with the French, we find the great King *Francis*, who (beſides the glorious Title of Conquerour) deſerved that of Learnings Reſtaurator; and to whom the Family of the *Eſtiennes* hath ſuch particular obligations: I meane *Francis* the firſt, who daigned himſelf to become the Author of his own Deviſe, where he cauſed a *Salamander* to be put into a fire with this Italian Motto, NUTRISCO ET EXTINGO, *i.e. I am nouriſhed by it, and periſh by it*, As *Paulus Jovius* doth aſſure us.

Moreover, the invention is pleaſing and efficacious, ſince to the contentment of the ſight, it addes a raviſhing of the mind, and that to the ſatisfaction both of the one and the other; it brings alſo ſome profit and utility, which is the perfection of a work: wherefore it ſurpaſſeth not onely all other Arts, but alſo Painting, ſince this onely repreſenteth the body and exquiſite features of the face, when as a Deviſe expoſeth the rare conceipts, and gallant reſolutions of its Author, far more perſpicuouſly, and with more certainty, then Phyſiognomy can, by the proportions and lineaments of the face. It alſo much excelleth Poetry, in that it joyneth profit with pleaſure; for as much as the moſt part of Poeticall inventions tend onely to adminiſter delight, when as none merit the Title of true and perfect *Deviſes*, unleſſe they beget content with their gentilleſſe, and yeeld profit by their Doctrine. For they not onely expreſſe our beſt fancies, but alſo render them in a more delightfull and vigorous manner, then that which is uſed either in ſpeaking or writing. By the conceipts of the Deviſe, you declare the humour or

inclination

inclination of him that beares it, during the whole courſe of his life, and in reſpect the invention of the Deviſe is grounded upon ſome good deſign, the bearer is obliged, ever to appear to all the world, ſuch, as he hath declared himſelfe by it; as if it were an obligation ſigned with his hand, and ſealed with his ſeale, which ſhould conſtraine him never to depart from the exerciſe of Vertue, or as if it were a continuall renewing of the Proteſtation he hath made, as well by the Figure, as by the Motto of his Deviſe, not to commit any unworthineſſe, nor any thing contrary to that conception of mind.

The effieacie of a Deviſe ſpreads it ſelfe yet further externally, ſerving as an example to others; inſomuch, as by its quaint conceptions and ſimilitudes, the Beholders are excited and enflamed to the ſearch of Vertue, and to propoſe to themſelves ſome ſuch gallant deſignes. It is not onely uſefull to thoſe that are neere us, but alſo to thoſe that are further off; yea to thoſe that ſhall come after us, by leaving them a perpetuall remembrance of the excellencie of wit, & comendable qualities of him that did compoſe or bear it: Beſides, it is a means, much more proper then either proſe or verſe, to make his friends or confidents underſtand his ſecret intention: a Lover may uſe it, as the Spokeſman of his affection to his Miſtreſſe; a Maſter to his Servitor; a Prince to his Officers, or Subjects: for the length of Poems, and prolixity of great Diſcourſes in bookes, often foyle the Readers, when as the whole meaning of a Deviſe is no ſooner looked upon, but conceived by the intelligent Reader. Moreover, a Deviſe preſents it ſelfe to the eyes of all the world, in being placed upon Frontice-pieces of houſes, in Galleries, upon Armes, and a thouſand other places, whence it becomes a delightfull object to the ſight, even whether we will or no, and by that meanes we are in a manner obliged to learne the Conception of him that bears the Deviſe.

'Tis true, this Art is one of the moſt difficult, that any wit that is acute, and rich in invention can practiſe (according to the judgment of *Paulus Jovius*) and doth onely appeare facile to thoſe that never did exerciſe it; or though they have made ſome Eſſayes of it, I do aſſure my ſelfe, their *Deviſes* were not legitimate, nor their Rules obſerved: For *Deviſes* are not like thoſe Veſſels of Earth, which are made as ſoon as the Potter hath caſt them in the Mould. Reade *Hannibal Caro* upon this ſubject, who writes

writes his opinion to the Dutcheſſe of *Vrbain* in theſe very terms. *Deviſes are not things which are met with in books, or which are made according to the ſudden fancie of an Author; they often require long meditation, and it ſeldome happens that they are created by a* Caprichio, *or an extravagant ſally of wit; 'tis true, ſuch are ſometimes better then thoſe, that have made us pumpe a longer time; but it belongs onely to the expert Profeſſors of that Art, to be thus happy in the production of Deviſes.*

My deſign in propoſing all theſe difficulties hath not beene to withdraw good wits from theſe neat Eſſayes; but onely to ſhew that this Art hath this common property with the beſt and moſt excellent things of this world, that it is difficult, and not acquired but by a long ſtudy.

Chap. VIII.

Of the Origin and Antiquity of Deviſes.

THoſe (whoſe ſcrutiny into the Origin of Deviſes ſoares higheſt) doe derive it from God himſelfe, and affirme that he is the firſt Author of them, ſince he planted the Tree of Life, or rather the Tree of Knowledg of Good and Evil in the terreſtrial Paradiſe, explaining himſelf by theſe words, Ne Comedas. Beſides, in the old Teſtament in building the *Tabernacle* & the *Ark*, he appointed the Figures which he would have to be engraven, with his owne mouth, as the *Cherubins* of Gold, *Bells*, *Candleſticks*, the *Table* and *Altar* of *Cedar* (which is ſubject to no corruption) the *Braſſe Grates* about the *Altar*, the *Pomegranets* upon the Borders of the High Prieſts Veſtment, to ſignifie Concord and Union, and ſeveral ſorts of Veſſels, Inſtruments, precious Stones, Figures, Colours, Veſtments, and other things. In the New Teſtament, the Paſchall Lamb with this Motto, Ecce Qui Tollit Peccata Mundi: The Lyon, Oxe, Eagle, and Man, to ſignifie the four Evangeliſts. It is there alſo where we ſee the Holy Ghoſt denoted by the Dove, and our Saviour Jeſus Chriſt by the Pellican, who hath ſhed his precious blood for his young ones: we may alſo ſee him repreſented there by the Sun, the Rock and the Lilly.

If the ſourſe of Deviſes have not ſo noble and ancient an Origin

it

it muſt bee at leaſt derived from the Hieroglyphicks of the Egyptians, who by the formes and figures of divers Animals, ſeverall Inſtruments, Flowers, Hearbes, Trees, and ſuch like things accoupled and compoſed together inſtead of letters did deliver their minds and conceptions. As when they would ſignifie a vigilant man, they would figure the head of a Lyon; becauſe (according to the Naturaliſts) that Beaſt ſleepes with his eyes open: When they would expreſſe an acknowledgment of ſome good turn, they painted a Stork, and ſo of others; whereof many examples are to be ſeen in *Orus Apollo* (curiouſly tranſlated and commented on by *Cauſinus*) *Pierius*, *Porphirius*, in the Fourth Book of Abſtinence from Meat, and elſe-where. And that which Poets faign of *Proteus* to have transformed himſelf ſometimes into a Lyon; ſometimes into a Bull; ſometimes into a Serpent, fire, water, and into a thouſand other ſhapes, proceeded without doubt from this, that he was learned in the Science of the Hieroglyphicks: This King (the moſt ancient of the Egyptians) did beare upon his head ſometimes the head of a Lyon; ſometimes of an Oxe, or of ſome other living Creature, to ſignifie the conception of his mind, and the deſignes which he had in hand.

Againſt this opinion of *Andreas Palazzi*, *Bargagli* affirmes, that *Deviſes* have no more reſemblance with the Hieroglyphicks of the Egyptians, then with thoſe of the holy Scriptures, which expreſſe unto us the myſteries of Religion, and of all things ſacred; nor doth he allow, their Origin to be derivded from Reverſes of Medals; foraſmuch as they did onely ſerve to repreſent ſome memorable thing, happening at that time, and had no deſigne to manifeſt any affections or humane paſſions; whereas the *Deviſe* ſerveth to diſcover to our friends or equalls the conceipts of our mindes, which wee would not have knowne to others.

As for my ſelfe, I am of opinion, that as all Arts and Sciences were not perfected in their Infancy, but were compleated by little and little: ſo theſe Hieroglyphicks and Symboles were a Species of that, which we call *Deviſe*: For it is certain, that under theſe veiles lye hid ſome rare meaning, and that thoſe who firſt framed *Deviſes* had no other Idea then onely that.

But (ſetting aſide the Hieroglyphicks) doe we not ſee a great reſemblance of Deviſes, even from the time of the Theban Warre

(which was 1300. yeares before the Incarnation of our Saviour) as *Æschylus* noteth, in his Tragedy, entituled, *The seven before Thebes*, where (speaking of *Capaneus*) he saith, that in his Shield he had a naked man painted with a flaming Torch in his hand, and these words written in Letters of Gold, JE BRUSLERAY LA CITE, *I will burn the City*. The same Author (speaking of *Eteocles*) saith, That he bore upon his Buckler or Shield the picture of an armed man, placing a Ladder against a wall, with these words, MARS MESME NE ME POURRA REPOUSSER DE LA MURAILLE, *i. e. Mars himself shall not repulse me from the wall*. We see in *Pindarus*, that in the same Warre, *Amphiaraus* bore a Dragon on his Shield. *Statius* likewise writeth, that *Capaneus* and *Polynices* bore, the one an Hydra, the other a Spynx. The Ancients for the most part made use of these kind of *Devises* in their Shields, and *Cimiers*, or habiliments for the head, which is plainly seen in *Virgil*, *Æneid.* 8. when he numbers the people that came in the behalf of *Turnus*, against the Trojans. Therefore in this I approve the opinion of *Palazzi*, and reject that of *Bargagli*, though it be true, that all the rules of *Devises* are not there observed; for in some, you may see humane figures and bodies without soules or words: But these Censurers should have lived before those Ancients to have prescribed them the Law. I am easily perswaded, that if those inventions of wit merit not the name of *Devises*, that they have at least a great affinity with them, and that they were the Pattern by which ours were contrived. But (I beseech you) shall we not approve of that which we read in *Pausanias* concerning *Agamemnon*, who going to the Trojan Warres, bore the head of a Lyon carved upon his Shield (to intimidate the enemy) with these words.

HIC PAVOR EST HOMINUM, MANIBUS GERIT
HUNC AGAMEMNON.

This Agamemnon *in his hands doth bear,*
To strike you mortalls with a pannick feare.

For we may perceive in it some essentiall parts of a *Devise*; the figure taken from nature, and without humane face, accompanied with

with words, and a fit compariſon, propoſing a gallant deſigne, and a particular conceipt of wit. That alſo which *Cæſar* fixed on the Gates of his Palace, cannot be altogether rejected by *Bargagli*, though he approve it not: 'Twas an Oken Crown, which the Romanes called *Civique*, to ſignifie, that his affection towards the people was ſo tender, that he made more account of the preſervation of one Citizens life, then of the deſtruction of many Enemies; That was at leaſt intelligible in thoſe times, when all the world knew that the *Civique Crown* was given for a *Guerdon* to him that had ſaved a Citizen: do we not ſee that it declares a conception, and propoſes that which he deſires to execute? Is not this deſign commendable, and doth it not favour of Gallantry?

As touching the Hieroglyphicks, and the Symboles of holy Scripture, which *Bargagli* affirms to have no reſemblance with our *Deviſes*; becauſe by them ſacred myſteries and points of Religion were onely propoſed: will he baniſh Piety from the Deviſe? will he that ſo noble and ſo excellent an invention ſhall ſerve to no other end, but to expreſſe our amorous conceptions, our hatred, joyes, ſorrowes, friendſhip, ambition, and other humane paſſions? How many *Deviſes* of Kings, Princes, & Perſons of quality, do we ſee wholy repleniſhed with devotion? We have a number of Examples in *Tipotius* his collection of *Deviſes*, which he hath ſo learnedly and piouſly expounded. How many myſticall and ſacred ones are there in his firſt Tome, as well of the Holy Croſſe, as of the bleſſed Sacrament?

I confeſſe Medals are ſomwhat more different, in that their ſcope was but to immortalize the memory of Emperours, Conſuls, and Republicks, ſetting forth, as in a Tablet, their moſt heroick actions and hopes, as being found that the memory of them would continue longer in braſſe, ſilver, and gold, then in Hiſtories written upon paper; yet there are ſome of them that reſemble our *Deviſes*, as that of *Veſpatian*, where there is a Daulphin about an Anchor, as who ſhould ſay, PROPERA TARDE. It is true, this wants words, which are an eſſentiall part of a Deviſe (according to the opinion of *Bargagli*) but as I have already ſaid, nothing is perfected at its firſt birth; beſides, ſome Italian Authors of no mean eſteem, do admit in *Deviſes* a figure without words, and words without a figure. Then ſearching neerer hand for the Origin of *Deviſes*, let us obſerve with *Paulus Jovius*, that the ancient Knights

and Paladins of *France* (the memory of whom is not altogether fabulous) had each one a particular Badg, whereby to expreſſe his humour or deſign. *Renaldus* of *Montauban* bore a Lyon barred: *Ogier* the *Dane* a ſcaling Ladder: *Salomon* of *Betaign* a Chequer board: *Oliver*, a Griffin: *Aſtolphus*, a Leopard: and *Cannes* a Faulcon, and ſo of others: As alſo the Knights of the Round Table of *Arthur* King of *Brittaine*, and many others, whereof examples are to be found in all ages, as we may read in *Palazzi's* Treatiſe of *Deviſes*; Nevertheleſſe, I muſt not omit the ancient *Deviſe* of a Prince ſprung from the race of the French Kings, which is of *Charles*, brother to *Lotharius* King of *France*, the firſt Duke of *Lorraine*, that enjoyed that Dukedome independent, and in reſpect of that freedome and immunity, took for *Deviſe* an arme armed; iſſuing out of a cloud, in the yeere 983. as *Charles Eſtienne* reciteth in his Hiſtory of *Lorrain*.

Furthermore, wee may finde in Hiſtories, that all Kings have had ſuch like *Deviſes*, ever ſince the raign of *Barbaroſſa*, under whom it was ordained, that all Soveraignes ſhould diſtribute marks of noble Families (which wee call Armſe) to thoſe gallant Spirits, which ſhould render themſelves famous, by their heroick actions in the time of warre: But ſince in this latter age, that the uſe of Blazons hath been in vogue, the phantaſticall inventions of *Cimiers*, and thoſe diverſified pictures wherewith Eſcotcheons are beautified, are alſo introduced, as we may ſee in many places, eſpecially in antient Churches. And *Paulus Jovius* ſaith, that above all Nations, the French are moſt curious in theſe kinds of *Deviſes*, and that at the time of *Charles* the 8. and *Lewes* the 12, paſſing into Italy, all the French Captaines made uſe of them to adorne their Eſcotcheons, and to enrich their Enſignes, Banners, Guidons, and Cornets, whereby their Troopes and Companies were diſtinguiſhed. And from hence the Italians learn'd the uſe of *Deviſes*, in the compoſure of which at this day they appear to be the moſt ingenious.

Chap. IX.

Rules for Deviſes.

WEE are now entring into a Sea, little known to thoſe of our Nation, where the Sands are imperceptible, the ſhelvs levell

levell with the water, the current troubleſome, the tide incertain, and the Coaſt infrequented: Therefore tis requiſite, we ſtrike a part of our Sailes, and ſteer on with a gentle gale, till ſuch time as we ſhall conſult our guides, and take adviſe of the moſt expert Pilots, and Maſter of our Ship, who hath much more then we frequented this Ocean.

Our guide ſhall be *Paulus Jovius*, who firſt enterprized this voyage; *Ruſcelli*, *Palazzi*, *Contile*, *Ammirato*, and other Italians ſhall be the Mariners I moſt conſult in this Navigation: But *Bargagli* (who laſt went this paſſage, and who hath with moſt diligence ſought out the Coaſts of this Sea, who made the Card, moſt carefully obſerved all the dangerous paſſages, and hath made a great return by his imbarqment) ſhall be acknowledged for the moſt expert Pilot, and ſure Conductor of our Navigation.

We will therefore propoſe the tenents of the firſt, and compare their opinions with the laſt, to conclude at length upon all matters, circumſtances, and conditions of *Deviſes*.

Paulus Jovius propounds five Conditions requiſite in a perfect *Deviſe*.

1. Firſt, a juſt proportion or relation of the Soule to the Body.

2. That it be not ſo obſcure, as to need a Sybill to interprete it; nor yet ſo plain, as the common people may comprehend it.

3. That above all things, it have a ſweet appearance, which ſhall ſucceed, by inſerting therein either Stars, Sun, Moon, Fire, Water, green Trees, mechanicall Inſtruments, diverſified, and fantaſticall Beaſts and Birds: Howbeit, I am of opinion, that coloured figures are not receiveable in the bodies of *Deviſes*.

4 That it muſt not have any humane figure.

5. And that the Motto (which is the ſoule of the *Deviſe*) be in a ſtrange language, or other then that which is uſed in the Country, where the *Deviſe* is made, to the end, that the intention of it bee a little removed from common capacities.

A *Deviſe* requires five Conditions more; whereof the firſt is,

1. That the Motto be conciſe or briefe, but not doubtfull; inſomuch, that the ſoule ſhall be the more perfect, when it exceeds not the number of two or three words, unleſſe it be of an Hemiſticke or whole verſe.

2. It muſt be obſerved, that the body and ſoule (being very compleat) do not produce too ambitious a conceipt, leaſt he (for whom it is made) be accuſed of vanity and preſumption.

3. A *Deviſe* ought to reliſh ſomewhat of magnanimity, generoſity, and ſubtilty.

4. It muſt ſatisfie the eye by the body, and yeeld content to the mind by the ſoule.

5. Thoſe *Deviſes*, which have but one onely word or one fillable, are held by this Author very abſurd.

Chap. X.

The opinion of Hieronomy Ruſcelli.

Ruſcelli (contrary to the opinion of *Paulus Jovius*) ſaith, that the Motto of the *Deviſe* ought not to be called the Soule, though the figure repreſent the body. As in all other ſubjects where there is a body, it doth not follow that there is alwayes a ſoule, as in Muſick we may ſay, the Notes repreſent the body, and the words are correſpondent to the Soule: But if the *Deviſe* muſt have a Soule, it would rather be the intention or ſignification then the words.

He diſtinguiſheth *Deviſes* into two kinds, the one with, and the other without words.

Figures were heretofore more commonly joyned to *Deviſes* then Mottoes; becauſe the figures were known to every one, but the Mottoes were not ſo generally underſtood.

As for the opinion of thoſe, who affirme, that the Motto ought not to be called Soule, *Ruſcelli* confirms it; for that, ſaith he, otherwiſe it were to admit of Bodies without Soules, there being *Deviſes* which have no Motto's, and are nevertheleſſe approved of. Notwithſtanding, he concludes, that it would be a very difficult thing to aboliſh the uſe of theſe two termes, or that ancient manner of ſpeaking of Body and Soule upon the ſubject of *Deviſes*; though in truth the Motto be leſſe then the ſoule of a *Deviſe*, then is the intention or deſigne of an Author.

According to the judgment of this Author, a *Deviſe* (to be true and perfect) ought to have all the conditions following. It muſt be

be invented and compoſed with conveniencie, quaintneſſe, ſecurity, and to the glory of its Author. Beſides, he addes, that the Figure and the Motto are its neceſſary parts, the one to allure the eye, the other to invade the mind. This is alſo *Paulus Jovius* his opinion in his Fourth Conſideration: But beſides theſe Conditions, and eſſentiall parts, it muſt have ſome qualities, which are proper unto it, cleerneſſe and brevity, and above all, this laſt is of neceſſity requiſite as well in the Body as in the Soule: For the parts of the Body, or the ſubſtantiall Figures of the *Deviſe*, muſt not be more then two, nor muſt the words exceed the number of three, unleſſe it be to make uſe of an half verſe, or at the moſt to accompliſh the whole one: However ſome Authors are not ſo ſcrupulous, as not to admit of a verſe and a half for their Motto, but ſurely thoſe are not commended, nor do they ſucceed well; foraſmuch, as the great number of words doth confound the Motto with the Figure in ſuch ſort that thoſe Deviſes which are expoſed and born ordinarily at Tournaments or Maſques, would not be diſtinctly known in this form by the Spectators. Wee may ſay the like of thoſe that are uſed upon Standards, Enſignes, Cornets, and Coynes, in reſpect of the little roome wherein they are comprized. Therefore when the Motto is ſhort, the figure doth diſcover it ſelf more eaſily, and the words are better retained in the memory; But if at firſt ſight, they be not underſtood, the knowledge of them is found out by meditation: And by reflecting the eyes of the mind upon the Idea, which we there retaine, we come at laſt to penetrate the meaning of the Author.

For the preciſe number of one, two, or three figures, it muſt be underſtood of different kinds or Species, & not of individuals: & for a perfect example, Ile propoſe to you the *Deviſe* of Card: *De Medicis*, where he hath many little Stars and a Comet, which we nevertheleſſe take but for two figures, becauſe thoſe Stars without number repreſent but one onely Species; As alſo in that of the Duke of *Mantua*, the two Swans which fight againſt an Eagle, are taken but for the nature of the Swan. It may happen notwithſtanding that in the ſelf-ſame *Deviſe*, there be four Figures of ſeverall Species, ſo well diſpoſed and with ſuch relation each to other, that they may ſeeme eſſentiall to the ſubject, and by conſequence equally neceſſary to the body of the Deviſe; And ſo we may repreſent a Diamond upon an Anvile, with two hammers, beating upon

upon it in the mid'ſt of the fire; for ſo much as then the number of all thoſe inſtruments is determined by the unity of the action, which is equally common unto them, and which only intends the breaking of the Diamond.

We are ſometimes obliged (as well for ornament as for better expreſſion) to adde to the Figures a Landſhip, Sky, Earth, other Element, or ſuch like thing, yet without being ſaid to exceed their preciſe number, As you may ſee in the *Deviſe*, where there are two Columnes, the one of a Cloud, the other of Fire, with this Motto, ESTE DUCES, *Be ye the Conductors*, having over all a Heaven whoſe Sun reſted on the Column of the Cloud, and the Moon upon that of Fire, to demonſtrate more plainly, that two Columnes ſerved as a conduct to the people of *Iſrael*, the one in the day time, the other in the night. This licence is permitted to Authors, which abuſe it not, but uſe it with diſcretion; without which, there is neither rule, nor Maxime ſo certain, that can ſucceed happily.

Againſt the particular opinion of *Paulus Jovius* in his Fifth Conſideration, excellent *Deviſes* may be met with, that reſult from the conjunction of one Figure with one ſole word; ſo that they ſort well together, and doe not ſignifie one and the ſame thing; As in that known *Deviſe* of *Feſtina lentè*: For that were, to take two ſervants, to the end, that one might ſerve the other, and not that both ſhould ſerve the Maſter: For the Author of a *Deviſe* makes choice of two ſubjects for his deſign: to wit, the figures and words, that they may ſerve to convey to the eyes, eares, and thence to the mind, the fancy or conception of him that compoſed or beares the *Deviſe*.

Thoſe figures that require a diverſifying with colours, are not to be uſed, nor things that are hard to be diſtinguiſhed; in which rank, we place certain hearbes which reſemble one another, as Parſley and Hemlock, and ſome Birds, as the Linnet and the Sparrow.

Thoſe figures of *Deviſes* are excellent, which are taken from the Armes of ſome Family; to which, ſomething is either added, diminiſhed or changed, according to the ſubject that is in hand, and in purſuance of the deſigne we have, in favour of the perſon that bears that kind of Blazon.

Ruſcelli condemns *Paulus Iovius* of ignorance in matter of *Deviſes* (though he be otherwiſe a learned Hiſtorian) and principally for that he altogether rejecteth from *Deviſes*, the figure of humane

body

body, though elſewhere he practiceth the contrary, by approving ſome of that ſort inſerted in his owne Treatiſe, and (amongſt others) that of *Lewis Sforce*, where there is a Blackamore, who with a Piſtoll kills a Lady; That which he himſelfe made for a Lord, his particular friend, where there is an Emperour upon a Triumphant Chariot with this Motto, SERVUS CURRU PORTATUR EODEM, *the Slave is carryed by the ſame Chariot*; and the *Deviſe* of the Duke of *Florence*, with many others, by which we may well perceive, that that Law, which the Legiſlator himſelfe makes no ſcruple to violate, is inconſiderable. Then is it in vaine to pretend to exclude humane figures by authority, ſince the Hieroglyphicks of the Egyptians, the Medalls, as well of the Romans as Grecians, and finally all the Memorials of Antiquity, are full of them; There is much leſſe reaſon to debarre the uſe of them in *Deviſes:* For why ſhall it be lawfull to make uſe of the Figures of Plants, living creatures, and mechanicall inſtruments, or other things wrought by the hand of man, and ſhall yet be prohibited to uſe the figure of the man himſelfe, which is nevertheleſſe the moſt excellent of all? It is true, it would not be ſeemly to inſert in a *Deviſe*, the figure of a man onely clad after the ordinary faſhion, becauſe that would be too common, but it would be more fit to repreſent him diſguiſed, as they doe in Maſques and Mommeries. This Author approves of the figure of women in *Deviſes*, whether they be repreſented naked or clothed, as alſo that of *Nymphs*, *Satyres*, *Termes*, or ſuch like *Divinities*, which are not uſuall in our ſight, and whereof the repreſentation may handſomely make up the bodyes of *Deviſes*, as we ſee in ſome examples, as well Ancient as Moderne.

Deviſes and *Emblemes* have this common reſemblance with each other, that they may be indifferently uſed with or without words; And their difference is taken from this, that the words of the *Embleme* may demonſtrate things univerſall, and hold the rank of morall precepts, which may as wel ſerve for all the word, as for the proper author of the *Emblem*. This generall application of the Motto, is a great error in a *Deviſe*, which ought to be particular, and the words thereof proper and ſutable to the perſon onely, in whoſe favour the *Deviſe* is made. Nevertheleſſe, this Condition hinders not, but that the *Deviſe* which hath been by me

already uſed, may alſo ſerve another day to expreſſe the ſame inclination, deſigne or paſſion in ſome other perſon; yet we muſt not conclude by this, that the *Deviſes* of Fathers ought to ſerve his Children, unleſſe they beare the ſame Armes, have the ſame inclinations, or be continued in the ſame offices. So States, and ſome particular Families, retaine ſtill for their *Deviſes*, the *Colomnes* of *Hercules*, the Golden *Fleece*, Saint *Michael*, and other badges of honour.

The ſame Author pretends, that it is neither vice nor theft to appropriate to ones ſelf the *Deviſe* of one that is already dead, ſo that there be ſomething added or changed, according to the deſigne in hand. Was it not with this licence, that a certain Pedant tooke the *Deviſe* which the deceaſed *Robert Eſtienne* made for the Duke of *Sully*, as then Grand Maſter of the Artillery? Having therein placed an Eagle, holding a Thunderbolt, and theſe words, Quo Jussa Jovis, *As farre as the command of Jupiter*. This impudent Plagiary could not be content to keep the Condition of that Licence, but without changing a tittle, he took the boldneſſe to apply it (as an invention of his owne) to the Marqueſſe of *Roſny*, ſonne of the ſaid Duke, and in his Fathers life time.

He obſerves alſo another difference betweene *Emblemes* and *Deviſes*, which is, that in thoſe, we may have many figures, but in theſe, onely three.

Chap. XI.

Of Mottoes, according to the opinion of the ſaid Ruſcelli.

Mottoes require the ſame qualities, as the Figures, that is to ſay, Cleerneſſe and Brevity, which muſt be obſerved, according to the circumſtances of time and ſubject, whereupon the *Deviſe* is made, as if it be onely to be ſeen at one time, at a Juſting or Maske, then it muſt be plaine and intelligible, but if the *Deviſe* be for a longer continuance, then we muſt adde ſome ornament, grace or majeſty, to render it leſſe common.

The amorous and morall ones ought not to be ſo obſcure (as *Jovius* would have it) ſince they ought to be underſtood by the generality,

generality, otherwiſe they would be fruitleſſe, eſpecially the amorous, unleſſe the author deſire, that the *Deviſe* be not apprehended by any perſon, but his Miſtreſſe, and ſo of others.

I am of opinion with *P. Jovius*, that the Mottoes of *Deviſes* which are for continuance, ought to ſpeak in a ſtrange language, and the amorous ones and ſuch as are for Tournaments, Maskes and Comedies, in a vulgar, or at leaſt a knowne tongue, ſince they are but for a ſhort time, and are expoſed to the view of the unlearned.

The plurality of words doth no leſſe incumber the apprehenſion of the *Deviſe*, then the great number of figures. It is a hard thing to expreſſe ones ſelf by one onely word, 2 or 3. ſuffice to render a very exquiſite *Deviſe*, and the more it exceeds that number, the leſſe gentile is it, unleſſe it be to uſe an Hemiſtick or whole verſe, be it Greek, Latine or any other ſtrange language, which is in reſpect that verſes or meaſured ſentences have a certain grace, harmony and cadence, which cauſe them to be read with facility, and reteined with delight.

As for the connexion of the figure with the Motto, we muſt take heed that the words doe not explicate the figure, but rather that the figure lead the reader to the underſtanding of the words, and that the Motto, diſunited from the figure, may not have any ſignification. As in the *Deviſe* of the Duke of Ferrara, ὅτως ὅπαντα, *ſo all things*. Theſe words conſidered apart from the figure, which repreſenteth Patience, ſignifie juſt nothing.

We muſt alſo take heed, not to make any mention of the figure in the words, as if in the body of a *Deviſe* there be the repreſentation of a Mountaine, in any caſe ſpeak not of Mountaine in the Motto.

The beſt Motto's are thoſe which have no verbe expreſſed, Provided the verbe be ſuch as may eaſily be underſtood, without equivocation.

Deviſes are made to repreſent our ſelves or ſome other Perſon, deare and conſiderable unto us for a Lady we love, for our Prince, or for ſome ſuch particular perſon; thoſe which are made for others are more rare; but I doe not underſtand it a making for another whē I frame a *Deviſe* for a perſon of quality that requeſted it of me, for I doe then but give him the invention, and lend him my labour: For a *Deviſe* ought not to acknowledge any other Maſter or

legitimate poſſeſſer, but the perſon in whoſe favour it is invented.

In *Deviſes* which we make for our ſelves, the author is ſignifyed, either by the figure alone, or by the Motto alone, and furthermore out of the figure and Motto both, that is to ſay, out of the whole *Deviſe*. He is repreſented by the figure, when he feigneth the figure to ſpeake for him, by ſaying that which he would ſay, if he were in it its place; if there be two figures, the Author is repreſented by one alone, or by both, which is done more rarely.

An Author expreſſeth himſelf quaintly by the Motto, when he feignes it to ſpeak, not to the figure, but to himſelf or to the people, as in this, where there is the garden of *Heſperides*, the golden apples, and the dragon dead before the doore, with theſe words, YO MEJOR LAS GUARDARE, *Ile guard them better*: For here he ſpeakes not to the figure, but of the figure to himſelf, by the Motto; ſomtimes he declares himſelfe by ſpeaking to the figure of the *Deviſe*, as in that of the 2 Columnes alleadged before, ESTE DUCES.

When the Author himſelf is neither comprehended in the Motto nor in the figure, we may then ſuppoſe, that he is excluded the *Deviſe*, and that he heares another ſpeaking to him, or giving him adviſe: As in the *Deviſe*, where there is an arrow, which being directly in the middle of the white, cleaves the pin with this Motto, Βαλλ' ἴσ☉, *ſhoot thus*.

There be others, by which we can neither conceive whence nor to whom the Author ſpeaketh, whether within or without the *Deviſe*; But it ſeemes that the whole *Deviſe* is indifferently addreſſed either to the people, or to the Author, or to his Miſtreſſe, or ſome other, as the Temple of *Juno Lacinia*, whoſe Motto is JUNONI LACINIÆ.

But the moſt perfect *Deviſes* are thoſe, whoſe bodies and ſoules are taken as well for others, as for the Author. As the Chariot of *Phaeton* with this Motto, MEDIO TUTISSIMUS IBIS, *Thou ſhalt goe ſecurely in the middle*, that is to ſay, neither too high nor too low: For it ſeemes, the Author ſpeaks to himſelfe, with a minde enclining to mediocrity, and by way of adviſe addreſſeth himſelfe to others. Thus we ſee that this *Deviſe* is very excellent in all her properties, having a very recreative figure, a gentile Motto, an intention, whereof the morality is very profitable, and an admirable addreſſe as well to the Author as to others.

When

When the Motto is taken out of ſome approved or wel known Author, it requires the fewer words, provided the reſt be eaſie to divine at, as in the *Deviſe*, where there is a Tree, whereof one branch being cut off, another buds forth, with this Motto, UNO AVULSO, *one being pluckt off:* which being taken out of *Virgil*, ſufficeth for the declaration of the figure, becauſe the reſt of the Verſe, NON DEFICIT ALTER, *another is not wanting*, is eaſily underſtood.

See here the moſt part of *Ruſcelli's* conceptions upon the ſubject of *Deviſes*, which I collected out of his Book, and have tranſlated with all poſſible fidelity.

CHAP. XII.

The opinion of Scipione Ammirato *upon Deviſes.*

WHoſoever would compoſe a work, that may have the vertue and efficacie of a *Deviſe*, muſt doe it in ſuch ſort, as the body may have a connexion with the ſoule, that is to ſay, that the words may relate to the figure.

This Author accords with *Ruſcelli*, that it importeth not of what language the words are, ſo they be pleaſant and acute; nevertheleſſe with *Paulus Jovius*, he preferres the Latine Tongue above all others, as being that, which is moſt generally knowne, and common to all Nations of the world: And for my owne particular opinion, I think that thoſe Mottoes are much more exquiſite, and better accepted, which are taken out of ſome famous Author, as *Virgil*, *Horace*, *Catullus*, *Ovid*, *Lucan*, or others. And tis in that kind of borrowing, wherein the *Deviſors* dexterity and ſubtility beſt appeares, when he diverts the ſenſe of an ancient Author, and applyes it properly to his owne intention.

For the connexion of the Motto with the Figure, he conſents with *Ruſcelli*, that we muſt take heed that the ſoule of the *Deviſe* doe not ſerve ſimply to decipher the body, nor to explicate the Picture onely, as if upon the Repreſentation of the City of *Venice*, we ſhould write this word VENETIA. It is beſt then to conſider the Motto of a *Deviſe*, as the *Major* Propoſition of a Syllogiſme, and the Figure, as the *Minor*, from the conjunction of

which, will reſult the *Concluſion*, which is nothing elſe, but the meaning of the Author: So that the Motto ought not to be the Interpreter of the Body, nor that, the Interpreter of the Soule: onely tis requiſite, that from the conjunction of the ſoule with the body, the Reader may draw the myſticall ſenſe, and diſcover the intention of the Author, as by Hieroglyphicks involved in the two eſſentiall parts of a *Deviſe*.

He doth not deſire we ſhould be ſo ſuperſtitious obſervers of the Rules, as to loſe the true and naturall ſubſtance of the thing.

He agrees in opinion with all the other Authors, that as the ſoul of the *Deviſe* ought to be conceived with choice, ſtately and ſignificant termes; ſo the body ought to have ſome ſweet apparence, and to conſiſt of a figure, neither too comon or abject, nor yet too far fetcht or monſtrous; Therefore we are not to admit of any prodigious things nor unknowne beaſts, leſt wee make an *Enigma* inſtead of a *Deviſe*: the *Enigma* being for the univerſality of people, and not in particular for it ſelf.

For the admiration, which a *Deviſe* ought to beget in the mind of the Reader, doth not depend upon extraordinary figures; but rather upon the connexion of the ſoule with the body, which ought to be ſeperately intelligible, in ſo much as the reſult or compoſition of the two things may produce a third, mixt with the one and the other.

As for the cleernes, which *Ruſcelli* requires in a *Deviſe*. This Author ſaith, that, as the Comedy ought to pleaſe both the eyes and eares of the comon people, as well as of the learned: So the *Deviſe* ought not to be ſo much removed from the knowledge of the vulgar, but that it may give content to all; Yet muſt we take heed that we uſe not things too vile and abject, as a Kettle, a Frying-pan, a dripping-pan a Chafing-diſh, pair of bellows, and ſuch like inſtruments.

The conjunction and copulation of the Body with the Soule is very handſome, when it is made by compariſon, either of its like, greater, leſſer, or contrary. And this Compariſon is not onely made with this Particle (Si c) or ſuch like, but alſo by leaving it out, and to be underſtood, with far more grace. Wherefore *Bargagli* hath reaſon to baniſh all particles of ſpeech, which ſerve to the reduction of a compariſon.

But

But above all, he commends the encounter of words, alike in termination or ſound, and unlike in ſignification, as in this Motto, DEFFICIAM AUT EFFICIAM. EFFERAR AUT REFERAM. There are *Deviſes* conſiſting partly in ſimilitude, partly in diſſimilitude, as for the ſtone * *Aſbeſtos*, PAR IGNIS, ACCENSIO DISPAR, *there is like fire, but different burning.*

* *Aſbeſtos* is a kind of ſtone, which being once ſet on fire cannot be extinguiſhed.

They are alſo made by contraries, and that is, when the Motto ſayes the contrary to what is ſeene in the Figure, as for a Temple of *Diana* burnt, NOS ALIAM EX ALIIS, *We ſeek another fame elſewhere.* I not onely call that contrary, which is directly oppoſite to the nature of any ſubject, as ſweet to bitter, but alſo every thing that is different, though it be not contrary, as in the precedent example.

Some may be invented, by alluding to the proper names of perſons, for whom they are made, but certainly ſuch are hard to be met with, in ſo much, that for the moſt part, a *Rebus* or ſome idle fancie is made inſtead of a good *Deviſe*, which the Author thought to have falne upon: you may ſee many ſuch examples in *Paulus Jovius.*

When we put ſome figure in the body of a *Deviſe*, which of it ſelfe is not ſufficiently ſignificative, we may adde the name, as upon the Frontiſpiece of the Temple of *Juno Lacinia*, we may put this Motto, JUNONI LACINIÆ, upon that of mount *Sion* this other, MONS SION: ſo likewiſe upon the Temple of *Honour*, and others. But if theſe Mottoes (which are not of the body of the *Deviſe*) doe not pleaſe, we may diſtinguiſh the Temples (which are the hardeſt figures to know) by the image of that god or goddeſſe to whom they are dedicated: And if we feare to overcharge or perplex the body of the *Deviſe* with the portraicts of *Deities*, we may decipher them, by the characters which are attributed, or by ſuch creatures as were anciently ſacrificed unto them. Thus we know the Temple of *Janus* by the *keyes*, that of *Jupiter* by an *Eagle*, and that of *Saturne* by a *Sythe.*

And this is the onely meanes, that I approve for the diſtinction of Temples; As for the inſcription of the proper name, this uſage was not allowable, but in thoſe times when painting was yet ſo groſſe, that the figures of Animals needed the name of the kind to

be

be knowne by, as is yet to be ſeene upon ſome old Tapeſtries and Pictures.

When we uſe a Motto without a Figure, we ought not to call it the ſoule of a *Deviſe*, but rather a facetious conceipt, a witty ſaying, a Proverb, a Sentence; as thoſe pretty conceipts, dictions or ſentences, which *Hipparchus*, the ſeven Wiſe men of Greece, and many other Morall Philoſophers have delivered. In like manner may we make a Picture without a Motto, as a *Venus* with ſhackles at her feet, a *Jupiter* with three eyes, a *Janus* with two faces, and ſuch like *Caprichio's*, however ſignifying ſomething; in which caſe we doe not ſay we have made a body without a ſoul, but rather a picture, a phanſie, or ſuch like thing.

Of neceſſity the *Deviſe* muſt have one part cleere, and the other obſcure, ſo that it be without contradiction: For as in Poetry, eſpecially Comicall, which is intended for all ſorts of people, the greater part of the Auditors doe eaſily judge it to be Verſe, and not Proſe; They know very well the ſound and cadence of Rythmes, and the ſenſe of ſome parts of the Poeme, which pleaſeth them moſt: But as for the conceited imaginations of the Poet, the high-towring conceptions of his fancy, the deſcription of paſſions, the force of reaſoning, the choice of termes, and the ſubtility of elocution: theſe are not diſcovered, but onely to the eyes and eares of the more learned Orators, and Poets acquainted with that kind of Dramatick Poeme. In like manner the Author of a *Deviſe* is not obliged to frame it ſo, that it be underſtood by every one equally; it ſhall ſuffice that the more ſimple doe know the body of the *Deviſe*, and that they cleerly diſcerne it to be the figure of a Fiſh, Bird, Horſe, Tree, Temple, Bridge, or ſuch like thing, either naturall or artificiall, for that onely is capable of contenting their ſight; whilſt the learned feaſt their underſtandings with the conſideration of the propriety of the creatures repreſented, and of the uſage of the things artificiall, untill they have found out the true ſubject of the compariſon, and diſcovered the Authors deſigne, whoſe invention and ſubtility they will doubtleſſe commend.

The French Comedies are all in Verſe.

The body of a *Deviſe* is borrowed either from Nature or Art, or from Events: From Nature you may take tame or wild beaſts, birds and Fiſhes: from Art you may borrow the inſtruments of all

all kinds of Arts, Veſſells, Obeliſques, Triumphant Arcks, Sepulchers, Mechanicall tooles, and all that depends on the hand of man. The bodies which are taken from Art are not (in this Authors opinion) ſo beautifull, nor alwaies and in every part ſo intelligible, as thoſe which are borrowed from Nature, who (to ſay truth) is Mother and Miſtreſſe of all things, beſides her juriſdiction comprehends all ſorts of ſubjects, and yeelds us a larger feild of inventions. As for events, they are divided into fabulous and hiſtoricall: from the fable we derive all the fictions of Poets, the *Pegaſus*, *Argus*, *Tantalus*, the Rivers of *Hell*, *Bellerophon*, the garden of *Heſperides*, and other imaginations of fabulous antiquity: And from Hiſtory we borrow the figures which depend upon the ordinance or inſtitution of man, as the *Temple of Honour*, the Temple of *Diana* at *Epheſus*, the Temple of *Faith*, the head of a ſlave with his hat on, King *Hierons* dog, who threw himſelfe into the fire after the death of his Maſter, and ſuch like figures. *Ludovico Dominichi* conſents in opinion with *Paulus Jovius* in every thing.

See here the precepts which I have learnt from theſe worthy Seamen; diſdaine not to fear alſo the Arguments of our Pilot, and by the way examine the reaſons of ſome other Authors, as of *Palazzi*, *Fraſtaglato Intronato*, *Alexandro Farra*, *Aruigio*, and others, to the end that you may the more freely reſolve to follow the Rules, which are moſt neceſſary to the perfection of the Art of *Deviſes*.

Chap. XIII.
The opinion of Bargagli.

A *Deviſe* ought to be almoſt like Poeſie, or rather as a thing nobly vulgar, in ſuch ſort that it may be underſtood without difficulty and with delight, not only by the learned, but alſo by all thoſe, who (beſides a good comon underſtanding) have moreover the knowledge as well of things naturall as artificiall, and of the languages which we uſe in the Motto; It importeth not much if Idiots or groſſe *Ignoramuſſes* doe not at all conceive them, ſince ſuch dainties are not intended for vulgar appetites.

Nevertheleſſe *Deviſes* ought not to be taken out of thoſe Arts or

liberall Sciences, whereof the entire knowledge is reſerved to the Profeſſors or Artizans themſelves, unleſſe we be obliged for complacence, to frame a *Deviſe* in the behalf of one that hath a particular knowledge of the Art or Science, from whence the *Deviſe* ſhould be taken.

Moreover, the learned *Bargagli* is of opinion, that the Compariſon or ſimilitude is ſo neceſſary to a *Deviſe*, that the mind cannot joy or take delight therein, if the Similitudes be wanting.

Ruſcelli in his 6. Article alſo admits the Compariſon as a part, wherein conſiſts the ſubtilty of a perfect *Deviſe*, for queſtionleſſe no ſeemly ones can be invented without comprehending any Compariſon; But I intend here to propound the rules and modell of a *Deviſe* compleated in all points.

And to that end we firſt baniſh the humane figure from this requiſite compariſon, for as much as we cannot make a proper compariſon of a man, with a man, but it muſt be taken from things different either in the *Genus* or the *ſpecies*. I know it well, that many have made uſe of the figures of *Pagan Gods*, when they have taken the ſubject of their *Deviſes* out of the Fable, and truely thoſe figures doe reaſonable wel to adorne the body of a *Deviſe*; yet tis better not to uſe them at all, according to the reaſons of *Bargagli*. He ſaith then that a man of Judgment, will never ground the conceipt of a true and ſolid thing upon that which is purely feigned and imaginary; ſeeing that we pretend with ſo much ardour, to eſtabliſh the conceptions of our braine, and to make them paſſe for approved in all mens opinions.

He adds further, that it muſt be known and expreſſed as wel by figures as by words, and the figures ought to be taken for a proof of the conception, which is formed upon the relation or ſimilitude of a certaine and true quality, which they have in themſelves; Beſides that the object of the *Deviſe* is to treat onely of things unfeigned, to clear and prove them; And becauſe the moſt noble conceptions of humane wit are of that nature, we ought to exclude all fictions, and never to make uſe of them in *Deviſes*. *Ruſcelli*, *Contile*, *André Palazzi*, and *Alexandro Farra*, admit of no humane figure, unleſſe it be fabulous, monſtrous or hiſtoricall, becauſe otherwiſe they beleeve, that a *Deviſe* would reſemble the Medall.

Some other Doctors do not think fit that the *Deviſe* be deprived of

of ſo noble and excellent a thing, as the figure of a man, in favour whereof they urge many ſeeming reaſons, which I omit the more willingly, becauſe I doe not intend to perſwade others to that which I approve not my ſelf.

Fraſtaglato Intronato permits it in caſe of neceſſity, whereto we may anſwer, that things done by neceſſity, ſeldome or never ſucceed well, beſides it happens rarely, that a *Deviſe* receives any conſtraint, having a field of ſo great extent, as all thoſe things which Art and Nature doe afford.

Tis true, *Ariſtotle* proves, that we may take compariſons from the humane body, but he doth not affirme them to be equally good with thoſe which are borrowed elſewhere. The very Poets take no Compariſons from the ſame *Species*, ſo long as fancy affords them others of a different. So the Author that frameth a *Deviſe*, ought to ground it upon the moſt noble and ſure *Baſis* of Compariſon, that can be taken from a different *Species*.

The Author which compiled a diſcourſe at Rome upon the *Deviſe* of the Academicks, called *Renovati*, is yet more rigorous, in not admitting of any part of humane body, nor hands, nor armes, nor heart, but ſurely that is too great a ſcruple: For what grace can a hammer ſtriking upon an Anvile have, unleſſe a hand be beſtowed upon it? And how can we repreſent the winds (which ſerve for bodies of very excellent *Deviſes*) if we be not permitted to adde a head to them? it were indeed to incur a great inconvenience, wherin a certain *Pedant* vaunting a skil in that Myſtery, as being profeſſor of the 2 beſt languages in the world, and reputed to have ſo prodigious a memory, that it conſumed all his judgement, as the Epitaph doth witneſſe, which is already prepared for him before his death. This univerſall Doctor then, cauſing a *Deviſe* to be drawn by an excellent Limmer (who underſtood as little the art of making them, as theend wherto they tended) diſcovered unto him his intent to have the body of a *Deviſe* drawn, wherof the Motto was, Quo Flante Coruscant, & the figure was burning coals upon a Chafing-diſh: And becauſe it wanted the blowing of wind, (for the expreſſion of which he was much troubled) the Painter propoſed the adding of a little face, as it is uſuall in ſuch caſes. *Apagè, Apagè*, ſaid this great *Deviſor*, I will have no humane face; the Artificer in a merry and joviall humour, anſwered him ſmilingly, Sir, I know no way more fit to repreſent your

intention, unleſſe you apply unto it, the other part of the body that hath no face, and yet makes wind; At laſt he concluded to ſet a paire of bellowes unto it. Is not that (I pray) a figure of a goodly apparence and proportionate to a gallant and magnanimous deſigne? nor is it for that theſe figures have no relation one with another, nor are derived from the ſame art of Kitchinry, (well knowne to the Vniverſities.) I give you this example, to let you ſee, that that man is oft-times deluded that uſeth too much ſubtilty; And this paſſage is the more credible, in regard I had it from the ſelf ſame Artificer, who telling me of it, did then complaine, that the Doctor had not to that day paid him for his labour, according to his promiſe. I had not mentioned this conceit, if the ſubject we handle had not engaged me to it. I could rehearſe a prank, no leſſe unjuſt, then the other ridiculous, but that I have already inſinuated it under the title of *Ruſcelli's* opinions, concerning the condition that ought to be obſerved in appropriating to ones ſelf the *Deviſe* of another Author: It is there where I have made mention of the *Deviſe*, which my late Uncle *Robert Eſtienne* did invent in honour of the Duke of *Roſny*, ſince Duke of *Sully*, grand Maſter of the Artillery, by whom hee had the honour to be beloved, it was then received with ſo generall applauſe, that it was judged worthy to be eternized in Gold and braſſe, and to ſay truth, it was ſtamped upon all the Ordnance that were caſt at that time in the Arcenall, embroydred upon the Officers Caſſocks, and upon the ornaments of the ſhops of Artillery: It is not poſſible therefore that this new *Deviſor* ſhould be ignorant as well of the name of the firſt Maſter, as of the comon uſe of this *Deviſe*, however by diſſembling it, he did appropriate to himſelf the invention of it, and was ſo bold, as to give it as an originall, wholly and without alteration, to another Lord that had the ſame command among the great Officers of that Crowne, and who in that Kingdome held the place of its rightfull poſſeſſor.

Motto's are abſolutely neceſſary in a *Deviſe*, though ſome Authors have held the contrary, for according to their opinion the *Deviſe* being a kind of Metaphor (which is in a maner nothing elſe but a Compariſon) it needs but one ſubject changed into another; But theſe Authors are deceived in this point, ſince the figure of an Animal, plant, or ſuch like ſubject, is of it ſelf indifferent to the ſignification of the particular qualities that the thing repreſented

may

may have; In ſo much that it ought to be determined by the Motto, to ſome one of its qualities, that is to ſay, to that, which the Author intends to attribute to the perſon, of whom hee makes the *Deviſe*. From thence it commeth that the greateſt confuſion or difficulty in underſtanding ſome *Deviſes* ariſeth from the bodies being altogether naked and deſtitute of words, which ſhould diſtinguiſh their different proprieties, whence the conception, fancy and invention of another may be juſtly formed.

CHAP. XIIII.

The Principall Cauſes compoſing a Deviſe.

A *Deviſe* (as a ſubject compoſed of a body and a ſoule) ought to have his eſſentiall cauſes: the materiall is no other, but the figure of the bodies, or the inſtruments of thoſe things, which are inſerted in the *Deviſe*.

The formall cauſe, which gives it life, is is the reſemblance or compariſon, which (to expreſſe the Authors meaning) occurres in the natuarll or artificiall properties of the figure.

The finall cauſe, is the ſignification or Compariſon underſtood, by meanes whereof we expreſſe more cleerly, with more efficacy and livelineſſe, a rare and particular conception of wit. But here we muſt obſerve, that theſe termes of *Singuler* and *rare* are due to the definition of *Deviſe*, for as much as a *Deviſe* ought not to be made uſe of for the expreſſion of triviall or vulgar fancies, the invention being onely to declare vertuous thoughts or heroicall deſignes with grace and ſubtility; And it is to the end that this kind of conceptions may be held worthy to ſpring and grow in generous ſouls by the power and efficacie which *Deviſes* have to raviſh and excite the moſt noble ſpirits, which way ſoever they comprehend them; and with ſo much the more eaſe, by how much they ſhall diſcover the rarity and gentilleſſe of the *Deviſe* in the conception.

The efficient cauſe, is the wit or underſtanding, diſpoſed to know the relations, ſimilitudes and conformities which meet in the things figured; there being nothing in this world, but hath a con-

formity, reſemblance or relation, with other, though the ſubjects be more or leſſe unlike.

It is not needfull to produce any other reaſon for the formall cauſe of a *Deviſe*: becauſe we doe not ſay that the Motto is the forme, nor have we call'd it the Soule, as *Paulus Jovius* and others have done; Seeing that as the proper and ſubſtantiall forme of a living Creature is the Soul, and not the breath, or tone of the voice, which he uttereth in token of his inward meaning, and to expreſſe his affections or paſſions: So is it very certaine that the reſemblance or compariſon is the forme of a *Deviſe*, and by conſequence its life and ſoule. And the Motto is but as the breath, or tone of the voice, which declares the nature and propriety of the thing, whence the compariſon is taken. Therefore we may ſay that the motto (added to theſe foure cauſes) is the Inſtrumentall cauſe, which is made uſe of, to diſcover (by vertue of the words) the proper quality of the figure, and by diſcovering it to diſtinguiſh the other qualities, that have their being in it; Inſo much as the Motto (conſidered alone by it ſelfe) by no means makes a *Deviſe*, as the Commentatour upon *Jovius* would have it, who holds that a *Deviſe* may be framed of a Motto without a body, and of a body without a Motto.

The end of a *Deviſe* (according to *Ammirato*, *Contile*, *Arnigio*, among the Academicks of *Breſce*, *Jehan*, *André Palazzi*, the *Bolonian* Doctor and *Academico Renovato*) is nothing elſe but to expreſſe covertly by meanes of figures and words a conception of humane wit. And ſome of theſe Authors ſay that it ought to be expreſſed in ſuch ſort that it be intelligible to the learned, and hidden from the illiterate.

To this purpoſe, I am reſolved to make a ſmall digreſſion; for it ſeemes to me, that all *Deviſes* (as to the facility and underſtanding of them) ought not to be handled in that manner. *Paulus Jovius* and ſome others doe diſtinguiſh them into Amorous and Heroick, and will, that under theſe two kinds, divers *Species* be contained. And truly there is no doubt, but that there are as many ſorts of *Deviſes*, as we have paſſions and inclinations. Therefore it is needfull to diſtinguiſh them, and to obſerve what we have already ſaid, That onely ſome *Deviſes* ought to be knowne and intelligible to every one, and that others ought to be more obſcure or leſſe common, according to the circumſtances of time,

place

place, and perſons for whom they are made, as if they be for Tournaments, Maſques, or ſuch like, I am of *Ruſcelli's* opinion, that the *Deviſe* ought then to be cleere and intelligible to all, and that the Motto may be in a vulgar tongue, provided the words be well choſen, emphatick, or ſignificative and briefe. The like may be ſaid of Amorous *Deviſes*, unleſſe the Author would have his intentions onely diſcovered to his Miſtreſſe or particular friends, in which caſe the *Deviſe* may be made obſcure, and he that bears it may reſerve the expoſition to himſelfe.

The morall *Deviſes*, which are not made for any particular perſon, but onely for inſtruction, ought to be ſo contrived, that every one may receive ſome profit by them: Not that I approve the Mottoes of theſe to be in a vulgar language, but I could wiſh them to be taken out of ſome good well-knowne Author, and the leaſt obſcure that can be met with; for if they be put in a vulgar tongue, for the foreſaid reaſon of *Ruſcelli*, (*viz.*) to the end that every unlettered perſon may underſtand them; that would deprive us of another benefit, which a moral *Deviſe* ſhould bring with it, which is, to be underſtood by the generality of men, and in that caſe, ſtrangers (though learned) will not comprehend it. Therefore it is better ſome of the unlearned ſhould be deprived of the underſtanding of your *Deviſe*, (by which alſo they would not be much edified) then that all the learned men of forraigne parts ſhould be debarred from the knowledge of it. I know well that an Author may compoſe *Deviſes* of Love, Morality, or ſuch like ſubjects, wherewith to adorne the chimney-peeces, Cloſets, or Galleries of his houſe, with intention to have them underſtood by his Compatriots; but this reaſon hinders not, the Mottoes being in an univerſall language, becauſe ſtrangers (that ſhall viſit you out of a curioſity to ſee rarities) will take as much pleaſure in contemplating the acuteneſſe of your wit, as in beholding the magnificence of your buildings, and your countrymen will receive the ſame contentment, and no leſſe profit, when they ſhall be entertained by you with the expoſition of the words.

We may ſay as much of thoſe *Deviſes* which are made for Cornets, Enſignes, Standards and Guidons, in regard we doe not willingly beare armes at home, but rather make them known in forraigne parts, where we ought to be very free in making our courage appeare, and to denounce ſome kind of terrour by the gallant deſigns

deſigns of our *Deviſes*. And for that which concerns the *Deviſes* of Kings and all ſoveraigne Princes, it is of abſolute neceſſity, that the Motto's (if intended for ſeemly & profitable) be either in Latine or Greek, to the end that the enterprizes or heroicall deſignes of thoſe Princes (whoſe vertues are very exemplar to all people) may be underſtood by the generality, by making uſe of thoſe ancient languages, which cannot receive any ſuch alteration, as the vulgar ones doe, which (whilſt the Academicks ſtrive to reforme) the comon people doe dayly corrupt, by the confuſion of ſtrange Idiomes. And wee may with ſo much the leſſe difficulty, uſe theſe two Miſtreſſe tongues, by how much it is moſt certaine, that the body of a *Deviſe*, taken either from nature or art, hath the ſame proprieties and uſe in all Countries. I am alſo of opinion that we ought not to make uſe of any other language in ſuch *Deviſes* as are made in theſe daies for the Coins or Stamps of Princes and Communities, ſince they ſerve inſtead of reverſes of ancient Medalls, and are ſtamped in laſting mettall, to ſerve as tradition and hiſtoricall memory to poſterity.

A perfect *Deviſe* (as we have already ſhewed) takes its eſſence from the Compariſon or Metaphor: theſe two figures of Rhetorick are onely employed in diſcourſe, to give ſome light to thoſe things, which of themſelves have none: and if they have any, to render it more perſpicuous and delightfull. Beſides, they ſerve to make themſelves intelligible, not onely to the learned, but to all indifferently, and even to thoſe, whoſe underſtandings are not ſo cleere-ſighted as others, to conceive the nature and eſſence of things, and tis by this meanes, that thoſe clouds are diſſipated.

As for the efficient cauſe of the *Deviſe*, I may ſay, that the knowledge, the attaining of like ſubjects, and the conformity or relation which is found amongſt divers things, may eaſily be effected, by a Wit that hath great lights, as well of nature, as of ſtudy or acquiſition of Arts and Sciences, or that is but meanly exerciſed in the propriety of many works and effects of nature.

Now the reſemblances which meet in things, are either intrinſecall, occult, naturall and eſſentiall, or otherwiſe extrinſecall, manifeſt, artificiall, knowne and accidentall.

Bargagli (conſidering the compariſon, as an eſſentiall part of a *Deviſe*) doth not call thoſe that are deprived of it by the name of *Deviſes*, but conceits rather, or figurate ſentences, in which rank

he

he placeth that of *Charles* the 5. of the two Pillars, with this Motto, PLUS ULTRA, and that of pens, with theſe words, HIS AD ÆTHERA, as much as to ſay, that *by the meanes of great Learning, we acquire an everlaſting fame*, becauſe he doth not perceive any compariſon in theſe: But this is to be ſomewhat too rigorous, and by ſubjecting our ſelves wholly to that rule, we loſe many excellent conceptions of wit, which might by ſome other meanes be effected. For this reaſon I grant that *Deviſes* made by Compariſon or Metaphor are the richeſt and moſt excellent. And accordingly we ſhall treat of them at large, yet without rejecting or condemning the others, when they are acute, gentile and magnanimous, and when they doe not treſpaſſe againſt the other generall Rules, approved by all Authors.

As for the Hieroglyphicks of the Egyptians, (which may be made uſe of in perfect *Deviſes*) we muſt have a care not to uſe them as ſimply as the Egyptians did, foraſmuch as from thoſe ſignifications of things, which are not proper or naturall, wee cannot draw any true ſimilitude or compariſon; beſides, they diſcover not any intention or enterpriſe that they had, but onely ſomething already done, as by the figure of a Hat, they would ſhew, that they had enfranchiſed a ſlave, or ſome other perſon, for a reward: Even ſo by giving of an Oaken Crowne to a Soldier, they ſignified that he had ſaved the life of a Citizen. Moreover, the greateſt part of theſe Hieroglyphicks are grounded upon the ancient Cuſtomes and Ceremonies of their Religion, which is now (God be thanked) altogether aboliſhed by the light of faith, or is at leaſt known at this time, but to ſome few perſons, whereas a *Deviſe* ought to be underſtood by many. I admit that ſubjects taken from Hieroglyphicks, and conſidered according to their nature, and not according to the inſtitution of men, are proper for *Deviſes*. As if you conſider a hat, as it is an inſtrument invented to keep off the ſunne and raine, you conſider it purely according to its nature; but if you take it for a figure of liberty, you ſuppoſe then that either God or man have already impoſed this ſignification upon it. Hence it commeth, that to arrive (with our Author) to the perfection of *Deviſes*, and to expreſſe the conceptions of our mind, there is nothing ſo proper, ſo gentile, ſo powerfull, nor ſo ſpirituall, as thoſe ſimilitudes and relations, which we diſcover, walking in the ſpacious fields of the wonderfull ſecrets of nature, and qualities of things, as alſo of the proper effects of our intentions, to find therein

the correſpondencie of qualities naturall, and uſage of things artificiall, with your own thoughts; and herein conſiſteth as well all the grace of a *Deviſe*, as the skill of him that makes it.

Chap. XV.

Of Reverſes of Medalls, and the difference between them & Deviſes.

In the Reverſes of Medalls, we may make uſe of Hieroglyphicks, Fables, Hiſtories, and Cuſtomes of the Ancients, becauſe Medalls are only made to eternize, by the means of the metals of Gold, Silver, braſſe and copper, the memory of the heroick Arts of Emperors, Kings, Commonwealths, States, and ſuch illuſtruous and praiſe-worthy perſons, as well by their own vertue, as by the eminencie of their quality; Therefore I am of opinion, that ſome of thoſe things may be permitted in the *Deviſes* of Coines or ſtampes, which have a great affinity with Medals, and wherein we ought not to be ſo ſcrupulous, as in other *Deviſes*, nor ſo much ſubject our ſelves to the rules of the Italians, who have not written of the *Deviſes* of Stampes or Counters, the uſe whereof is elſewhere leſſe knowne then in France: And tis perhaps for that reaſon that my deceaſed Uncle *Robert Eſtienne* (who in his time was much eſteemed for the invention of *Deviſes*) was not alwaies ſo ſtrict an obſerver of their rules. And yet for the Reverſe of Medalls, in rejecting the Fable and ſome other inventions of the Ancients, we may make uſe of the things themſelves, and there is no doubt, but they would ſucceed far better.

A *Deviſe* differs from a Medall or Reverſe, in this, that the *Deviſe* is a declaration of the thoughts by way of Compariſon, taken from the propriety of naturall or artificiall things; whereas a Reverſe is generally, but a memoriall of things which are done and paſt, evidenced by figures, which ſimply repreſent the fact, though there be ſome, which diſcover the quality of the wit: Beſides, the *Deviſe* is to demonſtrate a rare and particular intent, not yet effected; But the Reverſe is to preſerve the memory of ſome heroick act atcheived by him, whoſe picture is on the other ſide: So that the *Deviſe* regards onely the future, and the Reverſe the time paſt. And againe, a perfect *Deviſe* ought not to admit any divine or humane figure, be it fictitious or fabulous, but in Reverſes both the one and the other may be received according to ancient cuſtome. Whereof ſee Examples.

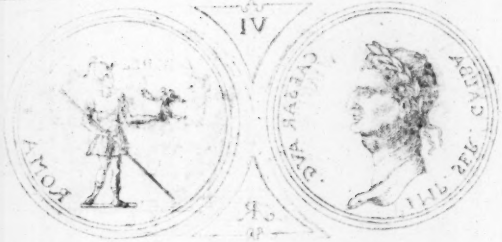
Nor

Quod si violandum est ius, regnandi gratia
violandum est: aliis in rebus pietatem colas.

Boni pastoris est tondere pecus,
non deglubere.

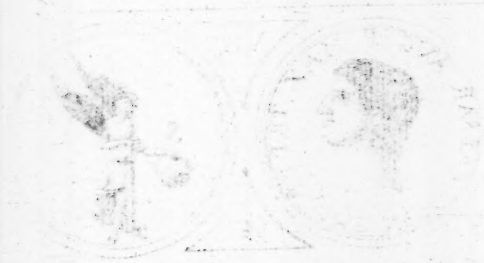
Romam lateritiam accepi,
marmoream relinquo

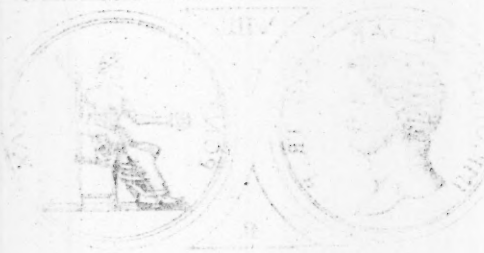
Nihil magi in natura mea probo
quam inverecundiam.


VI

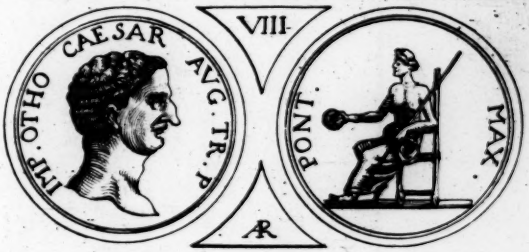
Non eodem modo à Pulice et
fera bellua cavendum est.

Mos fuit deligere, non emere milites

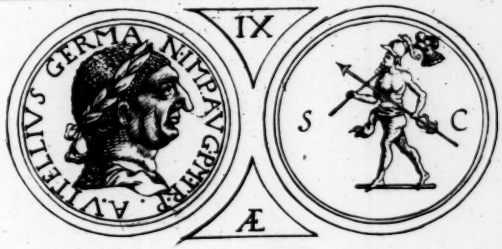




Priamus mirũ in modum beatus fuit, quod patriam simul cum regno perditam vidit.



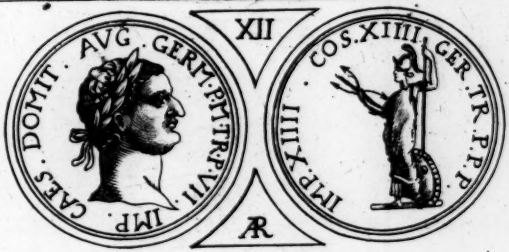
Multo melius, iustiusq; est, vnum pro multis, quam pro vno multos interire



Optime olet occisus hostis, sed melius ciuis

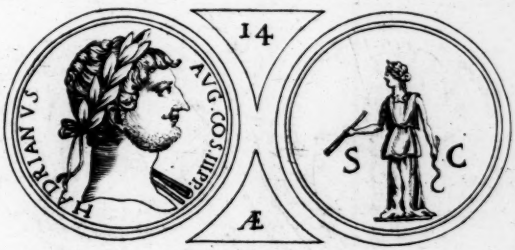
Non oportet quenquã à conspectu Principis
tristem discedere

Lucri bonus odor ex re qualibet

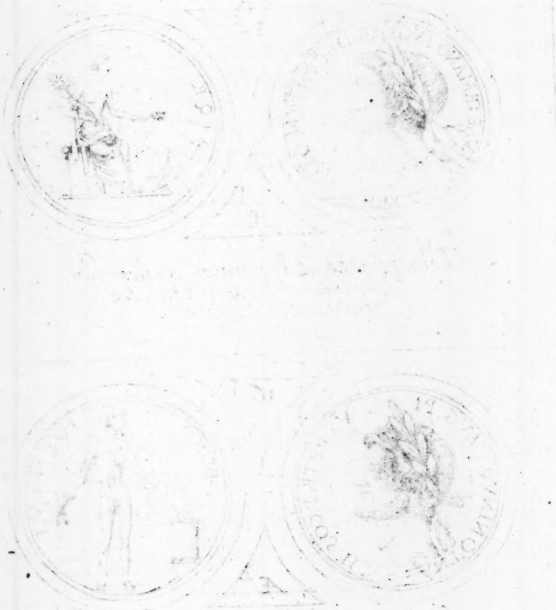


Paucis notum est quam misera sit Principum conditio.

Nihil me fuisse scio, quo minus possem, deposito Imperio, privatâ tutò viuere.



Sic gesturus sum imperium, vt sciam rem populi esse, non meam priuatam.



15

Æ

Talis priuatis sit Imperator, quales sibi priuatos optat habere

16

Æ

Honestius est Cæsari vnum ciuem seruare, quam mille hostes occidere

17

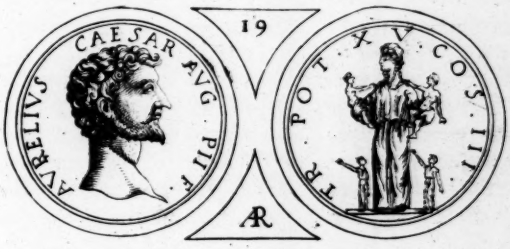
AR

Non decet Imperatorem præproperè quicquam agere.

18

Ab incolumi, quamuis paulatim, negotia perfici possunt: à mortuo nihil.

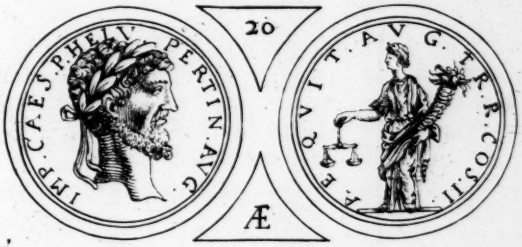
19



Æ

Æquius est, me tot et talium amicorum consilium, quam tot tales meam vnius voluntatem sequi

20



Æ

Sanctius est inopem Rempub: obtinere, quam ad diuitiarum cumulū per discriminū atq. dedecorum vestigia peruenire

Nor doe I think that theſe rules be altogether neceſſary in the *Deviſes* of Coines, in reſpect of the reſemblance they have with Medalls, for we ſee many wherein the illuſtrious Acts of Kings are graven, and many others wherin the figures of falſe gods are made uſe of to good purpoſe; as the *Deviſe* which my deceaſed Uncle made, after the late King *Henry* the Great of *France*, had reduced the Duke of *Savoy* to reaſon: The Duke (who thought he had laid hold of a good opportunity to quarrell with the ſaid King during the troubles of *France*, thereby to poſſeſſe himſelfe of the Marquiſate of *Saluſſes*) cauſed Coynes or money to be ſtamped, where there was a *Centaure* trampling a Crowne Royall under his feet, with this word, OPPORTUNE, but ſoone after, that invincible Monarch made him repent himſelfe of his enterprize, and derided his fooliſh preſumption, when he poured his Forces into his Country, and in an inſtant (forcing all his Townes) made himſelfe Maſter of the whole Province, and conſtrained the Duke to have recourſe to his mercy. After that glorious victory, to counter-ballance the *Deviſe* of the Duke, my Uncle invented this for the ſtamps of the King about the yeare 1601. whereon we might ſee a *Hercules* ſubduing a *Centaure*, with this word, OPPORTUNIUS: And truly this kind of encountring of *Deviſes* is handſome, and I beleeve *Bargagli* himſelfe would approve it, for the differences that follow, they may eaſily be admitted in the *Deviſe* of Coynes, to wit, that Hieroglyphicks have no place in *Deviſes*, but in Medalls: that in theſe the figures ought not to be named, as they are in others. And that in *Deviſes* the words are abſolutely neceſſary, but not in Medalls.

Bargagli doth not admit of any figures of Temples, Triumphant Arcks, or Amphitheaters, though they are effects of Art. Nevertheleſſe I am of opinion with *Scipione Ammirato*, that they are very gracefull in *Deviſes*, when they are rightly applyed, and ſo that the Temples be eaſily knowne of themſelves, without need of bearing their names inſcribed.

Contrary to the opinion of *Ammirato* and *Contile*, *Bargagli* would neither have *Deviſes* drawn from Hiſtory, Events, nor Fable: And *Fraſtaglato* concurs with *Contile*, ſo that the application be made by compariſon or ſimilitude, and that the Hiſtory, Event or Fable be generally knowne. See *Bargagli's* Reaſons.

As for me (ſaith he) I can neither approve of the Fable, Events, nor Hiſtory; I cannot beleeve that another mans fancie can be perfectly expreſſed by the proofe of a particular action, which perhaps hath never happened above once; Therefore I hold, that he muſt draw it from things univerſall of their owne nature, and from Arts, which are daily renewed, and which continue, even till they become immortall. Rhetoricians hold, that that proofe which is made by examples, is a very weak argument, as proceeding from particular things; whereas the Induction (which is but a collection, or heap of many like particulars) becomes as an univerſall nature, whereof the power is greater, and the grace more conſpicuous. In matter alſo of *Deviſes*, Hiſtoricall events hold the place of an Example, but naturall qualities, and the uſage of things artificiall, ſhall hold the place of Induction.

Tis true, this kind of perfect *Deviſes* is the moſt difficult to practice on, and therefore not a work for every common wit, nor for thoſe, who (to avoid trouble) make uſe indifferently of all that comes into their fancie. And for concluſion of this controverſie, I am of opinion (with our Author) that we may draw very excellent conceptions, as well from Fables as from Hiſtorie; but thoſe that ſhall be taken from Nature and Art, ſhall come neereſt to perfection.

Chap. XVI.

Obſervations for Deviſes, taken from nature and Art.

HAving already concluded, that the moſt proper and fruitfull veyne of the world, from whence *Deviſes* may be drawne, is from Nature and Art; we muſt obſerve, that there are two dangerous rocks, which (if not avoided) may eaſily ſhip-wrack our little veſſell.

1. Firſt then, in expreſſing our thoughts by ſignes taken from Nature or Art, we muſt take heed not to intermixe in the ſame body of a *Deviſe*, Naturall works with Artificiall, ſince they have no conformity at all each with other, nor that we put in the ſame body, divers Naturall things accumulated one upon another, nor divers Artificiall, which have no relation to each other. As for exam-

example, a Dolphin embracing an Anchor, with theſe words, FESTINA LENTE: This is a *Deviſe*, which treſpaſſeth againſt that firſt Maxime, beſides other viſible defects that it hath, the Motto requiring no figure, it being intelligible enough of it ſelfe, and making a compleat ſentence, it needed no figure to expreſſe entirely the ſenſe of the Author. Beſides, thoſe words are too common, and have been ſo familiar in the mouth of *Auguſtus Ceſar*, that at this day they deſerve not to be made uſe of in *Deviſes*. But the greateſt fault that *Bargagli* finds therein, is the conjunction of a Dolphin with an anchor, which have no relation to each other, for as much as the Anchor (having no other uſe then to ſtay Ships) cannot have any other reſemblance with the Dolphin, or any other fiſh, except with the *Remora*, which (they ſay) is able to ſtop a Ship. And yet tis not long ſince a recent Author made uſe of it in a *Deviſe* almoſt of a like deſigne; whether it ſucceed well, I reſer my ſelfe to thoſe, who having ſeen it, are able to judge of the Copy, by the Originall, and of the effects of an ill patterne.

For example, of the unhandſomeneſſe of crowding many naturall things together, I will onely inſtance the *Deviſe* of a Tortoiſe which hath wings, with this Motto of that moſt excellent Poet, *Hannibal Caro*, AMOR ADDIDIT, *Love hath added them.* Is not this to compoſe a *Chymera*, and forge to ones ſelfe a fantaſticall monſter, by joyning in one body the nature of a bird to that of a beaſt? Whence you may gather what abſurdity followeth the conjunction of naturall with naturall things, nor need you doubt but that the repugnancy of many artificiall things are no leſſe inſufferable.

2. You muſt have a care, that (in placing the figures of naturall ſubjects) you doe not deſtroy their eſſentiall properties, or that (for expreſſing your conceptions) you doe not maire their proper quality, by abuſing the uſe of them, and that you drag them not as it were by the haire, wreſting or conſtraining them to come to your deſigne, after the manner of that Author of a *Deviſe*, where there is a Batt that looks ſteadily upon the Sunne, contrary to her nature, with this Motto, AD INSUETA FEROR, i. e. *I force my ſelfe to an unaccuſtomed thing.* Doe you not ſee in this example, that the compariſon is taken from a falſe quality, which this Author attributes to the Batt, who can by no meanes endure the rayes of the ſunne? Tis true, this kind of falſe ſuppoſition is per-

mitted to Poets, (who have more elbow-roome, and whose profession is to feigne and metamorphize at pleasure) but not to the Authors of *Devises*, who are obliged to be strict observers of the truth.

Here we must also observe, that it is lawfull to use the propriety of a naturall subject, be it animal, plant, fruit, or other thing, according to the generall approbation or received opinion of ancient Authors, though the Modernes have lately discovered it to be false, because the comparison which is grounded upon a quality, reputed true by the generality, though indeed it be false, shall be more universally received, and better understood, then if it were grounded upon a true property, which nevertheless were held false, and which were altogether unknowne to the greater part of the learned. Thus the holy Fathers did use the comparison of the Phenix to prove the Resurrection of Jesus Christ. We may also appropriate to this sense, the quality of the Beare, who (according to the generall opinion) brings forth her young ones like a lump of flesh, without forme or distinction of members, untill with long licking, she renders them perfect and polished; though *Johannes Bodinus* hath lately proved the contrary in his Historicall Treatise. But for all that, it is not lawfull to make use of it, according to the known truth, without citing the Author.

All that we have now said touching figures, borrowed from Nature, ought also to be understood of those which are taken from Art; And we must take heed never to alter the proper use of instruments, nor of such like things; As he that for a *Devise* caused a yoke to be represented with this word SUAVE. For although Jesus Christ said, that his yoke was sweet, JUGUM MEUM SUAVE, it doth not follow that the yoke signifies Empire or command, unlesse it be in a Parabolicall sense, as that which our Saviour then used, and whereof the usage is much different from a *Devise*, for that this Comparison is taken, contrary to the propriety of that instrument, for no beast that hath born the yoke did ever finde it sweet, but rather sowre, troublesome and ponderous.

As for the manner of drawing Comparisons from Arts, to the end to make an impression or tryall of some conception of our wit, we ought to take the similitude from subjects, by drawing it, not from the accidents or defects which are in them, but rather from

from the eſſentiall quality, which puts them alwaies in uſe, or by which they receive moſt commendation: we muſt alſo have a care, if there be ſundry figures of Art, that they relate to each other, and tend to the ſame end.

We muſt not onely avoid the uſing of a figure againſt its owne nature, as the Bat looking ſteadily upon the Sunne, but alſo the attributing unto the figure any quality, but what is proper unto it, though by chance it may ſometimes ſo happen, and ſeem probable. Nevertheleſſe we may draw compariſons from qualities, which are accidentall to naturall ſubjects, ſo that they diſcover themſelves by a like naturall, ordinary and known way, as the talking or prating of a Parrot, who ſtrives to ſpeak in imitation of man, which property is but an accident, whereof nevertheleſſe we may make uſe in *Deviſes*, as of a knowne and true thing. The like is to be practiced in making uſe of inſtruments, in ſuch ſort as alwaies to have regard to their proper uſe: And tis againſt this Maxime that *Contile* hath erred, who inſerted a Ship arrived in a haven between Rocks with this Motto, LABORE ET VIRTUTE, conſidering the Ship, not having power to come to the haven of her ſelf, needed ſome other meanes to conduct her thither.

For the cleerneſſe of the Compariſon, as the Mataphors ought not to be taken from things too much removed, or which are leſſe preceptible, then the ſubject which we would have to be made knowne by them: So the Compariſons ought to be drawne from things that are cleere and intelligible, becauſe the *Deviſe* is onely invented to diſcover & explicate the intention of the Author, or of him for whom it is made, in the beſt and moſt efficacious manner that may be.

Moreover, it is to be noted, that thoſe things are ſomtimes uſed, which have no correſpondence with the conceptions of the mind, as if we had a deſigne to expreſſe the care and affection that a Gallant Captain ſhould have for the ſafety and conſervation of his Prince a Turtle dove would be figured, becauſe naturall love obligeth that bird never to part from her company. A gentleman that would teſtify that he could not live, without being conjoyned to a Lady whom he ſued in the way of marriage, made uſe in his *Deviſe* of a Snake, with this Motto, AUT JUNGI AUT MORI, *Either to be joyned or die*, becauſe the nature of that Serpent is to have

have every part, ſo true a friend to each other, that being cut or divided into ſeverall pieces, they eaſily joyne and re-unite themſelves, ſo that her skin may but touch the skin that is cut: in which you perceive well, there is no Coherence, ſince tis probable the gentleman was never conjoyned to the Lady becauſe he fought her by the way of honour, whereas the Snake cut in pieces had been joyned and united before ſhe was cut.

If we pretend to render a *Deviſe* perfect in all parts, decencie and civility muſt be obſerved, as well in the figures as in the words; For as the eares of the vertuous are offended at obſcene words, ſo are their eyes at an immodeſt figure. Many Italians are guilty of this crime, whereof I liſt not to bring examples, leſt by condemning incivilities and indecencies in *Deviſes*, I become offenſive to your eyes or eares. It ſhall ſuffice to take notice, that that Author did incur a reproach, who cauſed a Cat to be repreſented hiding her ordure, with this word, TEGENDUM, *it muſt be hid.* However my meaning is not that it is neceſſary to reject or baniſh the inſtruments of any ſervile trades, nor venemous or ugly beaſts from *Deviſes*, ſo that the action repreſented, or quality employed, be decent in the picture, and in the compariſon, which the Author intends by it. But if the *Deviſe* be to expreſſe it ſelfe in favour of ſome renowned perſon, there muſt not be any abject inſtruments inſerted, ſuch as Dripping-pans, Frying-pans, Chafing-diſhes, and Bellowes, which would render the compariſon odious. And (tell me) would it not be a very ridiculous invention to repreſent the dignity of a Grand Maſter of the Artillery by a Chafing-diſh, becauſe the principall and eſſentiall effects of that charge depends on the fire; and that the command of the Prince is like the bellowes that kindles that fire, and puts it in action againſt the enemies of the State? By the ſuppoſition of this example you may judge how much it importeth, the intention or deſigne of an Author to be demonſtrated by bodies or figures, which be proper and agreeable to the perſon.

The Armes of Families may very well be converted into *Deviſes*, and the Authors who undertake theſe kind of Blazons, may give themſelves ſome licence, in reſpect of the great difficulty there is in lighting upon ſome quaint conceipt of wit, eſpecially in thoſe, where nothing can be added or diminiſhed; but in this point we muſt obſerve, that whenſoever a Coat hath many pieces alike,

alike, as three Flower-de-luces, three Roſes, three Creſſants, Stars without number, and the like; the Motto may be attributed to one onely, as to a Flower-de-luce, a Roſe, a Creſſant, a Star, becauſe in this caſe the plurall number is not conſidered, but in ſubſtance, and in the repreſentation of the ſame naturall quality.

A *Deviſe* may alſo be handſomely framed from two different Coats of Armes, as of the Husband and his Wife, of two friends, of two Kings, of two States united and confederate. Will you have an example of it, taken out of our Author *Bargagli?* A Husband beating *Vnde* in his armes, and his Wife Roſes, gave occaſion to joyne them together in one Blazon, with theſe words, IRRIGATÆ VIVATIORES, i. e. *they are more lively when they are watered.*

But if we put Mottoes ſimply upon Armes, which ſpeake or addreſſe themſelves to God, to a Prince, or to the world, without having any relation to the figure, that cannot by any meanes be called a *Deviſe*, but onely a *Cimier*.

By the way, let us obſerve with *Bargagli*, that his ingenuity muſt not be condemned, who from the ſame matter (whereof others have made uſe) ſeeketh new qualities, which he expreſſeth in another manner, and applyes to new deſignes.

As for the bodies of *Deviſes*, tis good to be advertiſed, that there are many things in nature, which neither draught, ſculpture, nor painting it ſelfe can repreſent, and therefore are of no uſe for *Deviſes*, though we might draw from thence many pretty fancies; As from duſt, and from the gravell which flyes carry under their wings, to the end they may not be carryed away by the wind.

We muſt ſo order it, that things as well naturall as artificiall, be repreſented in ſuch exact manner, as that they may reſemble the naturall, as neere as may be, and it is for that reaſon, that *Bargagli* approves of the immediate uſe of living things, and reall inſtruments, without painting, in the combats of Tournaments and at Maſques, which are but of one dayes continuance.

The Allegory ought to have no place in the *Deviſe*; ſince this is a metaphor continued or amplified, and that hath neither the force, nor luſtre of a metaphor.

Though the quantity or plurality of figures (which is neceſſary in the compoſition of a *Deviſe*) be no part of its eſſence, but onely

an accident, it is nevertheleſſe expedient to know, that for the perfection of a *Deviſe*, more then three figures muſt not be inſerted, unleſſe all of them relate to one and the ſame *ſpecies*, and be of the ſame nature and quality; ſuch is that *Deviſe* where we ſee an Elephant and a flock of ſheep, with this Motto, INFESTUS INFESTIS, i. e. *offenſive to the offending*: For as much as all the individuals which make up the flock are onely inſerted to ſhew the proper nature of the whole Species, and to expreſſe the naturall ſimplicity of that creature. See here my particular opinion againſt that of *Bargagli*, who doth not regard the number of figures, ſo they have ſome relation to each other, and ſerve to the compariſon: He holds alſo, that that *Deviſe* (whereof the body is compoſed of three figures, neceſſary to the compariſon) hath a better apparence, then that where there is onely one; beſides that, it is more difficult to appropriate the quality of divers bodies to one onely ſoule, then to animate one ſole body by one Motto.

Bargagli rejects the opinion of thoſe, who would have the body of a *Deviſe* not to be otherwiſe repreſented then in black and white, and ſaith, that this practice is no where admittable, but in Deſerts, where we can neither find colours, nor workman of ability to draw them otherwiſe; therefore this Author allowes of all ſorts of colours in *Deviſes*.

As for my part, I ſhould be of his opinion, as to thoſe *Deviſes* which are for Tiltings, Tournaments and Maſques, for Enſignes and Cornets; but for thoſe that are to be applyed to Coines, or other ſubjects of metall or ſtone, which are caſt, molten, coyned or carved, colours are utterly to be rejected, otherwiſe we muſt make no *Deviſes*, whereof the body can be comprehended or knowne without the help of colours. For to ſay truth, an abſolute Prince (who hath been long Maſter of a *Deviſe*) will not only diſpoſe it upon embroidered Caſſaques, upon Chimney-pieces or Cabinets, but alſo upon his Coynes, Marble-ſtones, Braſſe, and other metals. Moreover, when colours are not requiſite, nothing can hinder the inſerting of *Deviſes* in all convenient places.

We have already ſpoken of thoſe ornaments, which we utterly reject in *Deviſes*, unleſſe they be hands, that hold ſome kind of thing according to cuſtome, or humane faces, to repreſent the winds, which would otherwiſe be very hard to decipher.

CHAP.

Chap. XVII.

Of Mottoes.

THe Motto ſerveth for no other thing, but for a kind of Miniſter, interpreter, or neceſſary inſtrument, to bring in the Compariſon and to diſcover the quality and propriety of the figure, in ſo much as the uſe of it, is in reſpect of this Art, what Speech is to the nature of man, to expreſſe his thoughts.

Three things are to be conſidered in the Motto; What it ought ſimply to be towards the proper figures of the *Deviſe*: What it ought to be in extracting the quinteſſence, and demonſtrating the naturall or artificiall proprieties of the figure: And laſtly, what it muſt be in regard of it ſelfe.

According to the opinion of *Ruſcelli* and of many others, whom I find to be guided by reaſon in this point, no figure of the body ought to be named in the Motto; yet ſomtimes tis lawfull to name ſome part of the body, as in that *Deviſe* where there is a Ship with Sailes and oares without any gale of wind, with this Motto, Arripe Remos, whereof the laſt term is neceſſary, to give to underſtand, that when the one fails, we may make uſe of the other, that is to ſay, of the oares. We may alſo name that part of the body, which is hidden in the figure, & which the Pencill cannot expreſſe, as the Spring of a Gun, or Watch, the Shaft of a Mill-wheel, the Axis upon which the Spheare of the world moves, and ſo of divers others, which we muſt uſe with diſcretion.

Alſo we muſt not make uſe of thoſe termes, which demonſtrate or decipher the figures, that induce the readers inſpection: It is therefore requiſite that we avoid ſome certaine uſeleſſe words, which derogate much from the grace and neatneſſe of a *Deviſe*, in which number are, Hic, Hinc, Hoc Pacto, Qui, Quæ, Hoc, Sic, &c. eſpecially when they are inſerted for the illuſtration of the Compariſon, ſince the Reader (if not blinded with ignorance) may behold the figures, call to mind their actions and diſcover their application, without the help of theſe demonſtrative termes.

Though a *Deviſe* may be call'd a Metaphor in ſome kind, and

that this figure of Phetorick is requiſite thereunto, yet is there a difference between ſpeaking by Metaphor and ſpeaking by meanes of a *Deviſe*, becauſe in ſpeaking by a Metaphor you demonſtrate the thing, which you intend to ſignify, by the words onely, when as in diſcourſing by *Deviſes*, you explicate the matter partly by words and partly by figures. Whereupon have a care that the expreſſion of the quality of the figure, which is done by the Motto, retaine nothing Metaphoricall, but that it be altogether proper and pure, to the end you doe not incurre the reproach of heaping Metaphor upon Metaphor no more in matter of *Deviſe*, then in the compoſition of verſe or Proſe.

Now as Metaphorick and tranſported termes alwaies appear to our underſtandings with two ſignifications, whereof the one is the proper and the other the ſtrange, externe and borrowed, by meanes of the Similitude, which it hath in comon with the firſt: Even ſo may we ſay, that *Deviſes* preſent themſelves to our underſtandings with two ſignifications; the one is, the naturall quality, or the uſage of the thing repreſented by the figure; and the other is, the meaning of the Author. Now to come to the apprehenſion of the *Deviſe*, we muſt abandon the firſt ſignification, and diſcover the ſecond, by means of the reſemblance, which the quality or uſage of the thing figured hath with the conception of the Authors fancie. To prove that the *Motto* ought alwayes to ſpeak properly, and to be taken in its firſt ſignification, we ſhall onely need to inſtance the example of him, who cauſed a ball of Chriſtall to be repreſented with this Motto, INTUS ET IN CUTE; i. e. *within and upon the skin*, where this word IN CUTE is altogether Metaphorick, Criſtall having neither skin, nor any thing on the ſurface anſwerable to a skin, therefore it had been more proper to have ſaid, INTUS ET EXTRA, *within and without*. Nevertheleſſe, we may with diſcretion uſe a Metaphoricall word, when by long uſe it is rendred ſo familiar, that we receive it no longer, as tranſported from one ſenſe to another, but as proper to the ſubject we intend. This is that condition which cauſeth the phraſe of *Petrark* to be approved, when he ſaith, that he hath ſeene two lights weeping, VIDI LAGRIMAR QUE DUE BE LUMI; For certainly Lights ſhed no teares; and it would be without ground, whoſoever ſhould attribute to a light the capacity of weeping, if that word [Lights] were not commonly received

ceived to ſignifie the two eyes of a man, in ſuch like diſcourſe.

We ought to forbeare the uſe of Synonima's, Connotatives, Epithets, and other Adjuncts, for feare leſt the *Motto* offend againſt that brevity, which is requiſite thereto; and for the ſame reaſon, two Verbs are never to be admitted to diſcover the ſame conception of mind, unleſſe one doth not ſufficiently expreſſe the uſe or nature of the thing. Nor muſt we make uſe of thoſe kind of terms which Logicians call *Abſtracts* and *Abſolutes*, vertue, vice, envy, mercy, nature, knowledge, felicity, art, and ſuch like ſubſtantives, which ought rather to be expreſſed and demonſtrated by the nature and uſage of thoſe things which are figured in the body of the *Deviſe*, and afford matter for the compariſon.

For expreſſion of the propriety of figures, and the meaning of the *Deviſe*, it much importeth, the *Motto* to be ſubtile, and that the Reader may comprehend it with pleaſure and perſpicuity, endeavoring to out-reach the propriety of the figure, and to ſcrue into the very meaning of the Author; For he that ſhould onely expreſſe the nature or uſage of the figure, would not be capable of touching the fancy of the reader ſo vigorouſly, as to leave a pleſant reliſh behind it, nor of producing thoſe other admirable effects, which ought to accompany the underſtanding of a perfect *Deviſe*. Againſt this particular, that *Deviſe* would much treſpaſſe, which for its whole body ſhould onely have a Diamond, and for Motto theſe 2 words, MACULA CARENS, becauſe this Motto would onely ſerve to declare ſimply the prerogative of this precious ſtone, for the knowledge whereof the reader needed not any ſubtility or acuteneſſe of wit.

As for the ſenſe of the *Motto*, though it hath been handled before, yet my intent is to give you here the opinion of our Author, who holdeth, that the *Motto* ought not to be too intelligible, nor yet too obſcure, for as much as the firſt exceſſe would diminiſh much of the force, grace and quaintneſſe of the *Deviſe*, and the latter defect would in no wiſe diſcover the deſigne or meaning of the Author; As in the *Deviſe* of the Sunne and a Sun-dyall, if there were but theſe words, NI ASPICIATUR, the Reader could not conceive, that it is the quality of the Sun, which leads to the intention of the Author, therefore the word which is added unto it, NON ASPICITUR, is moſt proper and neceſſary thereunto, becauſe it renders it more intelligible, (viz.) *unleſſe the Sun*

reflect on the Diall, the Diall is not regarded.

The words are inſerted in the *Deviſe* either by *Proſopopœia* (wch is a certain manner of ſpeech uſed by Rhetoritians, very efficacious to move and ſtrike the mind, by ſuppoſing that the words come from the very mouth of the things figured) or by introducing a third perſon to utter the words in forme of a Sentence, diſcovering with acuteneſſe of wit, the quality of the figure, which compoſeth the body of the *Deviſe*. And as for the uſe of the *Proſopopœia*, you need not feare, to cauſe all kind of beaſts, all mechanicall inſtruments and other things as well naturall as artificiall to ſpeak, though they have no Principle, faculty or organs proper to forme words; And it is in reſpect that *Deviſes* ought in ſome ſort to imitate Poetry, which doth not onely introduce brute beaſts, but alſo frequently cauſeth inanimate things to ſpeak, for greater delight, to expreſſe the fancy better, and to perſwade more powerfully. But for the introduction of the perſon who beares the *Deviſe*, to ſpeak in the *Motto*, *Bargagli* forbids it, yet ſome other Writers doe approve thereof; And for my own part, I think that the choice of this introduction depends upon the conceipts and diſcretion of the Author.

The manner of drawing the conception out of a *Deviſe*, hath never any vigour or grace, when the words declare nothing of the quality of the body; And this is onely to be underſtood of thoſe figures which are either borrowed from nature or Art: As for thoſe *Deviſes* which are drawne from Events, they appertaine not to this Rule.

The compariſon derived from the quality of the figure, ought not to be expreſſed in the *Motto*, otherwiſe it is to prove one obſcure thing by another, no leſſe obcure then that; for as much as the propriety of the figure ought to ſerve as a meanes to make the proof of a good conceipt. You will comprehend the practice of this Rule more eaſily, by the defects of that *Deviſe*, where the words are, SIC DIVINA LUX MIHI, and for body, the figure of the hearb called *Lotos*, which hath the property of riſing out of the water, and of elevating it ſelf meaſurably, to the Sunnes aſcent above our Horizon, and of ſinking down with the ſame proportion as that Planet declines towards ſetting. The firſt defect that I diſcover in the Motto of this *Deviſe*, is, that it doth not in any faſhion explicate the property of the hearb, which notwith-

withſtanding was neceſſary, ſince it could not be demonſtrated by the figure, that this Plant is ſubject to follow the motions and exaltation of the Sun, riſing and ſetting. The 2 errour is in this terme (SIC) employed to reduce the Compariſon, which is not comprehended, but by the operation of the underſtanding, and not by means of the words. *Bargagli* finds a third defect in it, in that the words are uttered by the Authors owne mouth: But for my part I dare not condemn it in this point, ſince I have not as yet met with any other Author that hath diſapproved it, but on the contrary, many able ones that have thought it fit to be imitated. After ſo exact a cenſure, the Critick was obliged to reforme that example, and to propoſe unto us the ſame *Deviſe* without fault, ſubſtituting in place of the precedent *Motto*, theſe words following, PER TE MERGO ET EMERGO, i. *by thee I ſink and by thee I ſwim*, where you may ſee the defects repaired, and the qualities better expreſſed.

The *Motto's* of *Deviſes* are more facile in the 1. & 3. perſon, then in the 2. But thoſe alſo that can be taken both in the one and in the other, are farre better, becauſe it ſeemes the 3 perſon hath ſomthing more ſollid, ſententious and grave, as the firſt carries with it ſomthing of more life & luſtre, which diſcovers the deſign of the *Deviſe*, and ſtrikes the readers underſtanding more ſprightfully, in that he ſeemes to ſee and hear the thing it ſelfe, which ſpeakes by *Proſopopœja*. But (to judge of this more exactly) the choice of perſons ought to be made rather according to the occurrences, and the quality and uſage of the things figured, then in purſuance of the tenour of our Rules.

Palazzi is of opinion that the verbe may be handſomly underſtood in the Motto's of *Deviſes*, neither is it unſeemly when tis expreſſed, nor likewiſe when there are two, which ſerve for a more cleer demonſtration; the whole depends upon the judgment and dexterity of the Author, and the occaſion of it ought to be taken from the quality of the figures, and the propriety of the language uſed therein.

Amongſt all the moods of verbs, which we may uſe indifferently, as well as the tenſes. The Indicative or demonſtrative mood is the moſt proper for a *Deviſe*, the Imperative is ſomtimes uſed to very good purpoſe: But the Optative, Subjunctive and Infinitive have neither certainty or conſtancy enough to expreſſe our conceptions.

The

The Motto's that are formed by way of interrogation, have ordinarily more vigour, then thoſe which containe an affirmative propoſition.

As for Adverbs, they may have place therein, to the number of two, but the negatives are moſt becomming; as in the *Deviſe* of the Flame, NUNQUAM DEORSUM, *never downwards*. *Ruſcelli* doth not approve of the Motto that is ſimply negative, as for the full Moone, NON SEMPER EADEM, *ſhe is never the ſame*. A Motto may alſo be negative and affirmative both together, as JACTOR, NON MERGOR, *I am toſſd, but not drown'd*, ſpeaking of a Gourd, or a bottle made of the emptied rind thereof, which ſwimmes on the water.

But ſetting apart theſe triviall ſearches into, and conditions of *Motto's*, let us reſume the manner of drawing with dexterity, by vertue of the *Motto* the propriety & uſage of the body of a *Deviſe*: *Alexandrè Farra* and *Barthelemy Taëgio* conſent, that if the words doe but ſimple expreſſe the nature of the thing repreſented in the *Deviſe*, they reſemble thoſe perſons, whoſe lives being deprived of the intellectuall faculty, remaine buried (as it were) in corporeall ſences, yet there are many Authors that have not taken notice of that defect in *Motto's*, no, not *P. Jovius* himſelf, as *Farra* obſerveth, though otherwiſe, he deſerves to be acknowledged for the Maſter of *Deviſes*, ſince he was the firſt that treated of them: For amongſt other *Deviſes* which he hath made, that of *Alviano* hath this great error, where an Unicorne is ſeene, touching the water of a fountaine, and about him many venemous beaſts, with this Motto, VENENA PELLO, *I diſpell venome*. And this is that *Motto*, which hath not the principall condition of a *Deviſe*, that is to ſay, that it ſhould have ſomething more miſterious.

In the third place, we conſider the *Motto* of a *Deviſe* ſimply in it ſelfe, and for that reſpect the words ought to be very brief, ſubtile and energeticall: We are therefore to reject thoſe words which are long, languiſhing, drayling and vulgar, to the end, that the *Motto* received by the ear, may give a ſmart and pleaſing touch to the underſtanding of him that heares or ſees it.

But as to the brevity of the words, the number cannot eaſily be preſcribed, becauſe that depends upon the Judgment of the Author, and upon the ſubject which he treats of, and intends to unfold

fold, yet we may ſay that the *Motto* may receive 4. or 5. words, and likewiſe a whole verſe, according to the opinion of *Bargagli*; But according to *Ruſcelli*, *Deviſes* are ſo much the more removed from perfection, by how much the *Motto* exceeds the number of 3 words, unleſſe the Authority of a great Poet, or the excellency of a rare and happy conceipt give you leave to make uſe of an Hemiſtick or whole verſe. The number of the words is then juſt and preciſe (according to our Author) when there is nothing ſur-abounding in the Motto, nor of too much reſtraint, and when all concurrs to the underſtanding of the *Deviſe*; yet ſo, as that we are ſometimes permitted to enlarge it to give a greater grace and quaintneſſe to the diſcourſe; But in a word, the greateſt ſleight and ſubtility of this Art conſiſts in the brevity of the words.

The order or ſcituation of the terms is alſo conſiderable, becauſe there are ſome that are more ſutable in one place, then in another, as well for the ſence, as for the cadence, and the fewer words you employ, the more carefull muſt you be to chooſe them pure, noble, acute and gracefull: To bring them to that perfection, tis good to communicate them to your friends, and to make many reflections both of your eyes and mind thereon, and not to be ſcrupulous in altering that Motto, which you have found to be good at other times, when you meet with a better; This is that reformation which is practiced by the greateſt Poets, Oratours, and all the Maſters in this Art, who are not Idolaters of their owne conceptions.

Chap. XVIII.

Of what language the Motto's ought to be.

The opinion of Authors upon the choice of the language wch we ought to make uſe of in the *Motto's* of *Deviſes* are very different: for ſome hold, that the language moſt proper for that purpoſe, is that which is moſt ancient, others prefer that which flouriſheth in the greateſt number of Authors, and which hath moſt authority, and ſome others attribute that property to the language, which is moſt generally underſtood in all Countries, and is moſt in uſe among rare witts. *Contile* commends the *Spaniſh* tongue above

all others for love matters', the *Tuſcane* for pleaſant and conceited *Motto's*, the *German* for heroick and grave ones, the *Greek* for fictions, and laſtly the *Latine* for all ſorts of *Motto's*, eſpecially for the ſerious and majeſticall. But the opinion of *Bargagli* (who condemnes not the Judgments of others, though they be not grounded upon any reaſon or ſolid authority) is very particular on this ſubject, and admitts the uſe of all thoſe Idiomes; For ſaith he, that conciſe *Motto* which we aime at, is to be taken out of that Language, where we meet with the beſt words, the graveſt ſayings, the nobleſt proverbes or moſt proper termes to declare the quality of the thing repreſented in the figure; ſo that the *Motto* (in whatſoever language it be expreſſed) doe immediately ſtrike the mind of him that reads or heares it, provided that the words which we borrow from one language be defective in another, and that they have more energie and ſignification in that language then in any other, which vertue in words may be found out by the traduction or verſion of them. Yet I would not have an unknowne language admitted, nor one that is much removed from ordinary uſe, as the *Perſian*, *Turkiſh*, *Muſcovian*, *Polonian* and the like, but rather the Latine which is received through all the world, without adding the verſion in any other language, becauſe (according to the opinion of *Bargagli*) to expreſſe one fancy by a multitude of words in the ſame *Deviſe*, is inſupportable.

But for my part I cannot abſolutely reject any of theſe opinions, onely I find it moſt proper to follow the moſt common, which is that of the Latine, ſince that truly is the language which is moſt knowne, moſt pleaſant, moſt energique, and moſt authentick, of any other in all *Europe*. This Elogy which we give the Latine, ought not to leſſen the eſteem, which we are to have of the Greek, which is much more ancient, rich, and ſignificative; And indeed we may uſe it freely, when occaſion preſents it ſelfe, and yet more rarely, becauſe it is not ſo familiar, nor ſo generally underſtood as the Latine is. Beſides that as *Bargagli* defires the bodies of *Deviſes* to be drawne from Nature and Art, becauſe their qualities and uſages are the ſame every where, and no waies ſubject to change: So I could wiſh that the *Motto's* ſhould be taken from the Greek or Latine, in regard they are the Miſtreſſe-tongues, which are beſt underſtood by the learned, and generally of all men, and which can hereafter receive no more alteration, ſince they

arri-

arrived to the *comble* of their perfection with the Roman Empire.

I commend much (with our Author) the uſe of Rhetoricall figures in *Motto's*, as thoſe words which Counterpoint one another, which fall in a like cadence, which end in a like termination, and which carry a like tone, though they have a different ſignification, and ſo of others: For all theſe ornaments of diſcourſe and waies of ſpeaking, do as much beautifie and illuſtrate *Deviſes*, as Orations, ſo that on the other ſide they retaine the brevity required, and no metaphoricall terme, according to the Rule which we have already preſcribed.

Thoſe Mottoes which are drawne from ancient Authors have more grace, more vertue and authority, then thoſe which we our ſelves invent; And yet there are ſome moderne ones, who have made us ſee, that the vivacity of their wit hath not been incapable of inventing and producing ſome themſelves.

For borrowing from the Ancients, we muſt have a care that the *Motto's* be not ſo maimed, as to leave an eſſentiall part of the ſubject to be underſtood or divined at, as if all the world were obliged to know punctually the whole Author, from whence the Motto is taken: This defect is noted in that *Deviſe* where there is a Comet in the midſt of many ſtars with this Motto, INTER OMNES. For the Author of the *Deviſe* who had a Miſtreſſe called *Julia Gonzaga*, pretended that the ſubtility of the *Deviſe* conſiſted in the ſequele of theſe words of *Ovid*,

—MICAT INTER OMNES JULIUM SYDUS,
the Julian ſtar out-ſhines the reſt,

ſo that if ſome words of the authority muſt be omitted, to conſerve brevity in the Motto, 'twould be better to cut them off in the head then in the taile, that is to ſay, that the latter words ſhould be rather inſerted then the precedent, here's an example of it. A gentle gale of wind blowing a fire, with this Motto, GRANDIOR NECAT. Which is the end of one of *Ovids* verſes,

LENIS ALIT FLAMMAS, GRANDIOR AURA NECAT, *An eaſie winde nouriſheth the fire, but a greater deſtroyes it.*

Now though I commend the dexterity of him that takes his *Motto* from ſome famous Author, yet I cannot approve the impudency

pudency of ſome Modernes who make uſe of the ſame *Motto*, which another Author of a *Deviſe* hath invented, becauſe that is but to propoſe alwaies one and the ſame thing, though the body of the *Deviſe* be changed, whereas in borrowing the *Motto* from an ancient Author, you quite change the nature of it, by appropriating it to the body of your *Deviſe*. We muſt not likewiſe accuſe him of theft, that makes uſe of the ſame body, which another hath heretofore employed, ſo that the conception be different, becauſe an Animal, plant, inſtrument or other thing which is repreſented in the body, may be diverely conſidered in their qualities and ſundry uſes, whereof every one may freely make uſe, and apply them to his intention.

It is not neceſſary that the ſenſe be altogether compleated in the *Motto*, for it ought to give occaſion of ſome kind of ſtudy to the Reader. From thence it commeth that in the *Deviſe* of the fiſh, which the Italians call *Muſcarolo*, the Latines *Nautilum*, and the Greeks ναυτίλος this *Motto*, TUTUS PER SUPREMA PER IMA, i.e. *ſafe, both, at, top, and, bottome*, would be more conciſe and ſubtile, if the firſt word *Tutus* were cut off.

CHAP XIX.

From whence Deviſes are to be drawne.

AS for the places, from whence a perfect *Deviſe* may be drawn, I am of *Bargagli's* opinion, who approves it not to be taken from a like, a greater, a leſſe, a contrary, a like and unlike together, from a fable, hiſtory, events, Hieroglyphicks, and other places recited by *Ammirato*, as from the cauſe to the effect, from the effect to the cauſe, from the *Genus* to the *ſpecies*, & from the *ſpecies* to the *Genus*, ſince in a word Nature or Art do afford ſubjects enow from whence to derive the Compariſon, Similitude or Metaphor: Now theſe three figures of Rhetorick have but the ſame end in ſubſtance, which is to demonſtrate the correſpondence, conformity and reſemblance, which is between two different ſubjects, as the forme of a *Deviſe* conſiſts principally in the finding out in the whole Univerſe a naturall quality, or the uſage of ſome thing, which may correſpond with and relate unto the propriety of our thoughts, and conceptions of mind.

But

But if you aske me in particular a proper place, from whence you may frame a ſubject of or matter for *Deviſes*, I ſhall refer you to good Authors, who have written of the nature and propriety of Animals, Plants, Mineralls, precious ſtones, of the parts of heaven and earth, of the Liberall Sciences, Mechanicall Arts and other ſubjects as well naturall as artificiall. Tis verily the reading of ſuch Treatiſes, which will diſcover to you ſome vertues or proprieties which will eaſily relate to the intention of your *Deviſes*. This field is ſo ample, and the harveſt ſo great, that of one onely ſubject, be it naturall or artificiall, we may forme not onely one, 2, or 3 fancies, but alſo an infinite number of *Deviſes*, as may be proved by the quantity which are made upon the ſubject of thoſe great Luminaries, the Sun and Moon, and which are many times drawne ſimply from their proper parts, ſometimes from thoſe which have a correſpondence one with another, and ſometimes from the vertues and influences, which theſe Planets doe diverſly diffuſe upon all inferiour bodies. The like may be practiced upon the ſubjects of Arts and mechanicall inſtruments.

For the choice of the *Mottoes* drawne from ancient Authors, we muſt regard the words with great prudence, that they may be appropriated to our deſigne, and that (being added to the body of our *Deviſe*) they may forme a ſpirituall and delightfull compoſition.

But beſides the rich matters, which Art and Nature are able everlaſtingly to furniſh us with, we may yet draw other from the Apologues and fables of *Æſope*, from ſentences, Proverbes and Maximes of the Sages and morall Philoſophers. Yet obſerve that my meaning is not, that we ſhould borrow from fables, the ſubject of the fable, as the unfeathered Crow of *Horace*; but that we make uſe of the proprieties of ſthings which are met with in many places of fables, ſo likewiſe for matter of ſentences, I think it were good we onely uſed thoſe which are enriched with Compariſons, and tis for this advantage that Proverbes deſerve to be preferred.

I will not ſpeake here of the places where *Deviſes* ought to be fixed, for though *Ruſcelli* hath treated amply thereof, that choice depends upon the cuſtome of every Country, and upon the will of thoſe for whom they are made. It ſhall ſuffice for me to obſerve, that they ſerve gentilely for a Seale, and (as it ſeemes to me) they

are much more gracefull then a mans proper Armes, eſpecially when the *Deviſe* is formed and grounded upon the ſubject of Letters miſſive or of a Seale, as that of one named *Blind* in the Academie of the *Intronati*, where there is a Dart or Arrow, with this Motto, IRREVOCABILE. Tis true nevertheleſſe that *Deviſes* of Seales are yet much more handſome, when they are framed from the Armes of thoſe that uſe them, for which purpoſe it is not neceſſary to convert the whole Coat into *Deviſes*, but it ſufficeth to take an eſſentiall part of the Blazon, or that which may be reduced into a *Deviſe*.

Deviſes may alſo be put upon the Reverſe of Princes Coynes, and upon Stamps or Counters, as it is frequently uſed in France, in which caſe they are exempted from ſome of the rigour of our Rules, and in reſpect of their affinity with the Medall, there is no doubt but they may as well notifie an Heroick action of a Prince, as demonſtrate a gallant intention to be put in execution.

They are alſo very ſeemly on Ladies Pictures, for as that Table repreſents the exteriour part of the body, or the features of the face: Even ſo the *Deviſe* repreſents the inclinations of the perſon or vertues of the Lady. And as the inſtruments proper to every profeſſion, are the places befitting a *Deviſe*, as the Swords, Piſtols, and Head-peeces for men of Warre: So (me thinks) the moſt proper place for a Ladies *Deviſe*, is her Looking-glaſſe: For tis no leſſe neceſſary for a Lady to contemplate her interiours, and examine the motions of her ſoule, then to conſider her viſage, and preſerve it immaculate; ſince by the mirrour ſhe onely ſees the exteriour quality of her face, whereas by the *Deviſe* ſhe diſcovers the inclination of her mind, and excites her ſelfe more often to the exerciſe of vertue, or to the execution of ſome noble deſign, whereof the *Deviſe* renews the memory, as often as ſhe beholds it. And it ſeemes this cuſtome may be conformable to the intention of *Pythagoras*, who ordained that his Scholars ſhould often behold themſelves in a glaſſe, to the end that conſidering the beauty of their bodies, they might be equally carefull to imbeliſh their minds thereby to render them worthy of ſo faire an abode. Ladies may alſo place their *Deviſes* on their Coaches, Cabinets, Beds, Hangings, Cuſhnets, Carcanets, and on other parts of their ornaments and apparell.

Though we have diſapproved all kind of ornaments for the bodies

dies of *Deviſes*, becauſe they may encomber the figure; and though we admit of an hand to hold ſomething with greater grace, as we have already obſerved; yet notwithſtanding I approve the inſerting for ornament round about the *Deviſe*, between the body and the edge, ſome Garlands or Coronets, ſome Chaplets and Bordures; For example, you may uſe a wreathe of Myrtle for Amorous, of Lawrell for Heroick, of Cypreſſe for mourning *Deviſes*, and ſo for others; ſo that within the branches we leave a certaine ſpace for a commodious inſertment of the words.

There are ſome kind of *Deviſes*, which can in no wiſe merit the title of Perfect; in which number may be the calumnious, which are forged againſt the principall end of a legitimate *Deviſe*; thoſe that by a ſimple Metaphor diſcover the conceit of an accident already hapned, without demonſtrating any vertuous propoſition, or noble deſigne to be put in execution; and thoſe alſo whereof the conception is purely of a thing preſent. We muſt nevertheleſſe except the *Deviſes* of ſtampes or Counters, which change every yeare, either in declaring the heroick deſigne, which the Prince intends that preſent yeare to put in execution, or rather preſenting to mens eyes, that which the ſame Prince hath already atcheived of more glory the yeare precedent.

As for *Deviſes* of detraction, though they ſhould be formed according to the tenour of our Rules, they ought to be utterly rejected from the number of the perfect, ſince the Author doth thereby neither propoſe a vertuous ſubject to imitate, nor any laudable deſigne to execute, beſides they are oppugnant to the Etimologie of the word *Deviſe*, which in Italian ſignifies an enterpriſe, and in French, a deſigne, without having reſpect to the particular terme of *Deviſe*, whereof the ſignification is of a greater extent in the French tongue, and by conſequence affords a greater liberty or licence: For deriving it from this word (*Deviſer*) which, (according to the example of *Sieur du Belley*) is taken to depaint the naturall diſpoſition, or deſcribe the conditions of any one, it might include the calumnious *Deviſes*, as well as thoſe which regard the time preſent, paſt, and future.

Deviſes may with equall commodity as well relate to the name as to the Armes of the poſſeſſor, ſo that thoſe which allude to the name be not taken from ſome ſignification too much remote from common ſenſe or ordinary uſe; as the names whereof the Etimologie

logie is drawne from the Greeks or Hebrewes. And for a pregnant example take that of a noble Gentleman called FORT-ESCU, i.e. *Strong ſhield*, who cauſed a Spartane Buckler or ſhield to be repreſented alluding to his name with this Motto, ἢ τὰν, ἢ ἐπὶ τᾶς, an ancient and famous ſaying of a Lacedemonian mother to her ſonne, when ſhe delivered him a Shield going to the warre, and is as much as to ſay, *Sonne, either bring back this ſhield, or be thou brought back thy ſelfe (dead) upon it.* Againe, the great Conſtable *Colonna* being received into the Academie of the *Humoriſti* in Rome, uſed for his *Deviſe* an egge with drops of dew upon it, drawne up by the beames of the Sunne, with this Italian Motto, IL SUPERFLUO, expreſſing thereby, that he was a ſuperfluous member of that great and famous Academie of the *Humoriſts*, where you may obſerve the body of this *Deviſe* to allude well by the humour or moiſture of the dew to the name of the Academie.

CHAP. XX.

Which are the beſt Deviſes, either thoſe which are taken from Nature, or thoſe which are drawne from Art.

THough I approve thoſe *Deviſes* whch are taken from Art, yet I ſet a greater value upon thoſe which are drawne from Nature, becauſe this is as it were the Miſtreſſe of the other: Beſides, Nature is ſubject to no change, continuing ſtill the ſame; whereas the inſtruments and effects of Art depend upon the fancy of men, and have divers uſages, according to times and new inventions, there being ſome which are not knowne but in ſome certaine Countries and in particular Townes onely. I conclude in a word that all the excellence and vertue which we finde in things artificiall receive their origin from Nature, whereunto the neerer Art approaches, ſo much the more prefect and excellent are its operations. Whence it commeth that the bounty of nature is knowne to be eſſentiall and ſolid: Contrary wiſe that of Art appeares every day inconſtant and accidentall to the ſubject. *Bargagli* is pleaſed to produce ſome reaſons to prove, that in matter of *Deviſes*, things artificiall are more valuable then ſubjects naturall. But

for

for my part, I judge the deciſion of this Probleme no waies requiſite to a Treatiſe of *Deviſes*; ſince all Authors agree, that we ſerve our ſelves indifferently both from Art and nature, and likewiſe from both together extreame gentilely, though thoſe which are ſeverally compoſed of the one and the other are the choiceſt. *Bargagli* will have it, that thoſe *Deviſes* which we draw from Art and Nature together are to be ranked in the number of artificiall; becauſe that part of nature, which is in the body of the *Deviſe*, were not able of it ſelfe to produce the effect, whereof the Compariſon is made, by meanes of which we endeavour to diſcover our meaning; for ſo much as things take their denomination either from their end or from their forme.

Now for as much as *Cyphers* have ſome affinity with *Deviſes*, I have (for diſtinction ſake, and to preſerve the Reader from falling into the inconvenience of makeing a *Cypher* or a *Rebus* inſtead of a *Deviſe*) here tranſlated what *Palazzi* hath delivered upon this ſubject.

Chap. XXI.

Of Cyphers according to Andreas Palazzi.

Cyphers are principally of 2 kinds, (to wit) of Actions and of words.

Cyphers of actions are ſuch as that of *Tarquin Superbus*, who made no other Anſwere to the Embaſſador ſent on the behalfe of his ſonne, but onely in his preſence whipt off with a wand the heads of the higheſt Poppies in his Garden, giving him to underſtand, that the cheifeſt Citizens ſhould be ſo dealt with.

Thoſe of words: ſome are ſimply of words, as thoſe which compoſe a certaine *Iargon*, or gibberiſh underſtood by none but by themſelves: Others are made of words written: of theſe ſome are called *Cyphers*, in reſpect of the matter, with which we write, as with *Sal-armoniack*, juice of onions, juice of Lemons, and many other ſecrets, too long to recount, wherewith Letters are written, ſome of which are not legible but by help of the fire, others in water, others in a looking glaſſe: others are called *Cy-*

phers in reſpect of the matter upon which they are written, as *Hiſticus* did, who, having cauſed a Slave to be ſhaved, wrote upon the skin of his head, then letting the haire grow till the writing could be no longer diſcerned, ſent him to *Ariſtagoras*, advertiſing him to ſhave the ſaid ſlave *De-novo*: And that alſo which the Spartans made uſe of, which the Greeks call *Scitala*, as *Plutarque* writes in the life of *Liſander*. And likewiſe the invention of *Damaratus*, who wrot upon 2 Tablets and then covered them with wax, as *Herodotus* relates in the end of his 7. booke: ſometimes we call thoſe things *Cyphers*, which are ſhrowed under the obſcurity of words or miſterious ſenſe, ſuch are *Ænigma's*, as this of *Sampſon*, *Out of the eater came meat, and out of the ſtrong iſſued ſweetneſſe*. And that of *Valla*: *We have not loſt one of the animals that eſcaped our hands, and we have loſt thoſe we did light upon*. Here is another of *Jacques Torelly Fano*. *Vulcan begot me, Nature brought me into the world, the Aire and Time have been my Nurſes, Minerva enſtructed me, my force is great, and proceeds from a ſmall ſubſtance, three things furniſh me with body and nouriſhment. My Children are deſtruction, ire, ruine, and noiſe*. By this ſignifying the Artillery.

Finally, there are others alſo called *Cyphers*, in reſpect of the matter whereof they are written, of which one kind are with figures and the other without. *Cyphers* without figures are thoſe which in theſe daies Miniſters of State, Princes and Kings doe make uſe of for writing their ſecrets and negociations, according to their occaſions, but principally in time of war; And there are *Cyphers* made by new and unknowne Characters, ſuch as *Cicero* uſed, every Character whereof ſignified an entire word, as *P. Critus* and *Valerius Probus* doe teſtify, like thoſe uſed by the Juriſconſults; when in ſtead of digeſts they make uſe of a double ff. the letter L. for Law, this mark ſſ. for Paragraph, and ſo of others.

CHAP. XXII.

Of Sentences and Rebus.

A Sentence is a plaine Conception or ſaying of ſome particular thing or perſon, to expreſſe his paſſion, the ſtate wherein he is, his deſire, or ſome certaine propoſition, as the Spartan Buckler with theſe words, AUT CUM HOC, AUT IN HOC, i.e. *I will live with it, or die on it.*

Thoſe *Deviſes* which are deprived of Compariſons are no other but Sentences or figurate Conceptions, As this of Pennes, HIS AD ÆTHERA, i. e. *I ſhall by them acquire an immortall renowne, or by them I ſhall raiſe my ſelfe even to the heavens.*

Behold here the difference between figured Sentences and figured Ciphers. The Author makes no other uſe of the figures which he propoſes, but to expreſſe one or more names: And the figured ſentences and conceptions ſerve to demonſtrate the intention of the Author, by the ſignification of things inſerted in the figure, and by the words of the *Motto*, which explaine them, as in the before mentioned examples. *Cyphers* are but the works of inferiour wits, unleſſe ſome able man doe ſometimes make of them for his pleaſure. Some have been deſirous to preſcribe Rules for them, ſaying, that beſides the figure, they ſhould have ſome words, which were to be a diſtinct thing from the figure, and that from them, joyned to the quality of the thing, we ſhould draw the conception, as in theſe examples. Firſt of a falſe Diamant with theſe words, POUR QUOY M'AS TU DELAISSE? the meaning thereof being, DY-AMANT FAUX, POUR QUOY M'AS TU DELAISSE? *Falſe lover, why haſt thou forſaken me?* 2. A Lady called *Santa* rejecting her ſervant, he in a paſſion expreſſes himſelf with this figure 66. and theſe Italian words, PER CHE MI FAI MORIRE, which words added to the figure 66. i.e. SE SANTA SEI, conclude, SE SANTA SEI, PER CHE MI FAI MORIRE? that is, *if thou beeſt holy* (as thy name imports, and the figure 66) *why doſt thou kill me?* Thirdly, *Mary* Queen of Scotland, Grandmother to His Majeſty that now is, was preſented by *Francis* the ſecond of France, (then Suitor, but afterwards her husband)

husband) with a rich Tablet of gold, in which was her picture exquisitely drawne, and which (being besides enriched with many pretious stones) had on the one side a faire *Amatist*, and under it as faire an *Adamant* with this Motto, AMAT-ISTA ADAMANTEM, i.e. *She loves her dearely-beloved*, alluding also to the names of the stones. For my part I hold these to be the same things, or but little differing from the *Rebus* of Picardy.

CHAP. XXIII.

Of Cimiers of Armes.

The Motto and Creast of a Coat of Armes being simply put together without relation to each other, make that which we (from the French) call a Cimier: *But if the Motto relate to the Creast or figure, and out of both arise a Comparison, then tis properly a* Devise.

Cimiers derive their name from nothing else, but from the name of the place they are set, that is to say, upon the *Cimier* or summet of the *Tymbre* or Helmet.

There are some without words, and others accompanied with words. We may see plenty of examples upon the Armes of the French Lords, Italians, English and other Nations, but particularly the Germans, whereof few are without them, wherein they make use of all sorts of Animals, and plants, as also of humane figures, as of wild men, Syrens and others. Most draw them from some part of their Armes, which they enrich with a *Motto*, *Devise*-like, according to their Fancies.

APR. 26. 1646.

Imprimatur,

NA: BRENT.

FINIS.